

*FIVE CENTURIES OF
MASTER GRAPHICS
IN THE COLLECTION
OF THE ST. LOUIS
ART MUSEUM*

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ST. LOUIS*

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IN THE COLLECTION
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ART MUSEUM*

*INTRODUCTION AND CATALOGUE BY NANCY WARD NEILSON
THE ST. LOUIS ART MUSEUM · 1977-1978*

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CONTENTS

ACKNOWLEDGEMENTS	6
FOREWORD	7
INTRODUCTION	9
NOTES TO THE CATALOGUE	11
THE FIFTEENTH CENTURY	13
THE SIXTEENTH CENTURY	16
THE SEVENTEENTH CENTURY	35
THE EIGHTEENTH CENTURY	48
THE NINETEENTH CENTURY	56
THE TWENTIETH CENTURY	81
ILLUSTRATIONS	107
BIBLIOGRAPHY	179
INDEX	187

6 ACKNOWLEDGEMENTS

Cataloguing is a never-ending activity, and in preparing this publication and series of exhibitions, many people have been most helpful. Outside of St. Louis, Harold Joachim, Curator of Prints and Drawings at The Art Institute of Chicago, and Sue W. Reed, Assistant Curator in the print room of The Museum of Fine Arts, Boston, made every facility of their institutions available to me, often at great inconvenience to themselves. Anne Lockhart, Assistant Curator in The Cleveland Museum print room, has also been good enough to supply me with some rare bibliographical references.

Yet, since this catalogue is concerned with the holdings in St. Louis, members of the staff of The St. Louis Art Museum have met what must have seemed a constant stream of demands. My greatest debt is to Ann B. Abid, Librarian. Prints require reference materials at hand, and in a period when the collection has been separated from the library by over two miles, Ms. Abid has arranged for the transport of books as well as for the purchase and loan of other publications missing from the collection. In the preparation of an exacting text, I am much beholden to Judith Siegel Pearson's tactful editing, to Susan Baerwald's careful typing, and to Patricia Tarpoff's patience as a proof reader. Jack Savage took the photographs, Scott G. Huetting designed the catalogue, and to both of them, too, go my thanks.

Finally, both research and publication have been supported by a grant from the National Endowment for the Arts, a federal agency; this was essential to the realization of the whole project, and thanks are not enough.

Nancy Ward Neilson

The printed image has permeated Western culture from the fifteen century to our own; as a result, the extensive print holdings of The St. Louis Art Museum relate to and help illuminate nearly every aspect of the collections from that date to the present. Yet, for reasons of scale and requirements of conservation, prints cannot be included effectively or safely in the permanent installations. As a result, the public has had only fleeting glimpses of the tip of the iceberg, for prints, no less than books, must be available on request if their enjoyment and appreciation is to be encouraged.

As plans for the renovation of the Museum building developed, it became clear that the holdings of works on paper made a proper department mandatory. Efforts predating the First World War had created a general print collection with particular strengths in sixteenth century German, seventeenth century French, nineteenth century French, twentieth century German and French, and contemporary American graphics. Gallery, study, and storage space was badly needed, and essential funding has come from individuals. A bequest from Henry V. Putzel, an important collector whose prints are in the Museum, has been used, but the entire project would have been impossible without the generosity of Mr. and Mrs. Sidney S. Cohen, who have helped not only with construction, but also with acquisitions. This series of exhibitions, showing many of the finest and most important prints in the collection, marks the inauguration of the Sidney and Sadie Cohen Gallery and the realization of the long-awaited Department of Prints, Drawings, and Photographs.

James N. Wood
Director

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The history of the print collection in The St. Louis Art Museum is not a consistent one, and such unevenness is not unusual. Individual collections in many general museums are often the result of policies which vary between informed, directed planning and benign neglect. With the opening of a Department of Prints, Drawings and Photographs, The St. Louis Art Museum is clearly in a position to take stock. Over the years a number of remarkable objects have entered the collection, and, setting aside for the moment the holdings in drawings and photographs, there are some 6000 Western prints dating from the mid-fifteenth century to the present. A selection of some 300 prints acquired through 1976 is the subject of this catalogue and series of exhibitions.

The most succinct history of the St. Louis collection up to the early 1950s is set forth by Fritz Lugt (Lugt Suppl. 2256a). The department really began in 1909 when Joseph Pennell, a then-famous printmaker, presented the Museum with thirteen of his etchings. During the First World War, a systematic approach to print collecting was initiated by Samuel Sherer, then a member of the Board, later director of the Museum, who began assembling a small group of works to show, in summary form, the history of printmaking. In 1932, Horace M. Swope was appointed to the Board of Trustees, and during his tenure, he was instrumental in a number of important purchases. Upon his death in 1939, his own collection (Lugt Suppl. 1364a and 2368a) was divided between this institution and the Fogg Art Museum at Harvard University. Some 761 prints, from Schongauer to Picasso, remained in St. Louis whereas the Fogg received his group of 224 chiaroscuro woodcuts.

The 1940s saw some intelligent purchases in the field of twentieth century European graphics, and in 1951 J. Lionberger Davis (Lugt and Lugt. Suppl. 766) gave the Museum his prints. The character of Davis' collection is different than that of Swope's. Whereas Swope's was conceived as a survey of the history of printmaking, Davis drew on the art of all cultures and periods; prints were

simply one of his interests. His taste led him to fine intaglio printing, and, consequently, artists such as Albrecht Dürer, Rembrandt van Rijn, Auguste-Louis Lepère, and James McNeill Whistler are represented in impressions of high quality. Davis' collector's mark, incidentally, appears only on the examples from the late nineteenth and early twentieth centuries and even then inconsistently.

Other important collections which have come to the Museum are not mentioned by Lugt because their originators used no marks and because the prints entered this institution after the early 1950s. Foremost among such gifts is Henry V. Putzel's donation of his virtually complete Callot collection, which makes this Museum one of the largest repositories of Jacques Callot's work in the nation. Another St. Louisan, Dr. Moyer S. Fleischer, had a particular interest in French portrait engravings of the seventeenth century. These are now in the Museum as are his chiaroscuros, the latter given by Mrs. Fleischer.

There have been many other gifts to the department; a number of them appear in the following pages. But fundamental to the development of the collection has been the Sidney and Sadie Cohen Foundation, Inc. Purchase funds, never large, continued to dwindle after the Second World War, and in the mid-1960s Mr. and Mrs. Cohen came forward and began funding the acquisition of contemporary American prints. The field of collecting quickly expanded, and in 1970-71, Emily S. Rauh, who was then Curator and responsible for working with Mr. and Mrs. Cohen, organized an exhibition of their purchases for the Museum (*Graphic Art from the Sidney and Sadie Cohen Foundation in the Collection of City Art Museum of Saint Louis*). Ninety-one prints were catalogued then, and others have been added since, thanks to Mr. and Mrs. Cohen's support. Interest, once established, expands; this catalogue, its series of exhibitions, and the creation of a Department itself are among the evidence.

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By their very nature, prints are duplicate objects, and almost all of them, from the fifteenth century to the present, have been catalogued. The standard form of publication is a *catalogue raisonné* in which prints are listed by artist, subject matter, or chronology. References by number to, for example, Bartsch (German, Dutch, and Italian prints), Hollstein (German and Dutch prints), Delteil (nineteenth century French prints) for compilations, or to Meder (Albrecht Dürer), Lieure (Jacques Callot), etc. for monographs are the conventional means of identifying a print and are used throughout the text. Full reference to these publications appears in the bibliography following this catalogue.

Whenever possible, a print is measured by the plate mark (P) or block (B). Otherwise, the measurement is that of the outline of the composition (L) or of the sheet of paper itself (S).

Watermarks are identified, when possible, either by reference to a specific print catalogue or to one of three compilations:

- | | |
|-----------|---|
| Briquet | C. W. Briquet, <i>Les Filigranes: Dictionnaire historique des marques de papier . . .</i> , (2nd ed.), 4 vols, Leipzig, 1923. |
| Churchill | W. A. Churchill, <i>Watermarks in Paper in Holland, England, France etc. in the XVII and XVIII Centuries . . .</i> , Amsterdam, 1935. |
| Heawood | E. Heawood, <i>Watermarks mainly of the 17th and 18th Centuries</i> , Hilversum, 1950 (1969 reprint). |

Collector's marks are referred to by Lugt number:

- | | |
|-------------|---|
| Lugt | F. Lugt, <i>Les Marques de collections de dessins et d'estampes . . .</i> , Amsterdam, 1921. |
| Lugt Suppl. | F. Lugt, <i>Les Marques de collections de dessins et d'estampes . . . supplément</i> , Paris, 1956. |

Since many prints are discussed in the *Bulletin* of The St. Louis Art Museum, that publication is referred to as:

- CAM Bull.*
StLAM Bull. (1972 on)

All other references are abbreviated within the text and described completely in the bibliography.

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We are so saturated with images today that it may be impossible to grasp how revolutionary the repeatable production of pictures was. The ability to manufacture identical, multiple images was, in Europe, an early fifteenth century achievement, and its importance in spreading information at least equals another invention of that century—movable type.

Printmaking as a fine art did not spring forth fully-developed; two of its principle forms, woodcut and engraving, originated in artisan activity. Woodcut, in which the areas surrounding the lines are cut away so that the design remains in relief, may have begun with textile printing. A more sophisticated, finer technique, engraving, in which the lines are cut into metal, was developed in goldsmiths' shops. Once a block or plate is cut, it is inked, paper laid upon it, and the whole put through a press. The image appears in reverse when the paper is peeled off; this process may be repeated until the block or plate wears out.

Given the craft-like origins of printmaking, its early history is necessarily obscure. Prints were made as inexpensive, even disposable pictures by artisans whose names, as well as much of whose work, have been lost. We do know that Northern Europeans were the first printmakers and that Italian craftsmen were the second, but the collection of The St. Louis Art Museum has virtually no material which would help illuminate these beginnings in the early decades of the fifteenth century. Towards the end of the 1400s, however, artists who were also active as painters began making prints, particularly engravings. In the hands of the Housebook Master (active ca. 1465-1500) and Martin Schongauer (ca. 1450-1491) in the North, and Antonio Pollaiuolo (1432-1498) and Andrea Mantegna (1431-1506) in the South, engraving became a fully-developed art, for major masters used the technique to create and to reproduce their own compositions.

From this first surge of printmaking, The St. Louis Art Museum has a rather mixed scattering of ex-

amples. Some historically important prints are either missing from the collection or represented by impressions suitable only for study. Not surprisingly, there are no prints by the Housebook Master, whose work is extremely rare outside the print room in Amsterdam. Pollaiuolo's one engraving, the *Battle of the Naked Men*, is represented by a noble wreck; the prints of Andrea Mantegna and his school, some ten examples here, are all late impressions. On the other hand, approximately one-tenth of Schongauer's total *oeuvre*, 116 engravings, is included in the collection; the quality of impression varies, but two particularly fine examples are catalogued here.

MASTER OF THE E-SERIES

Italian, Ferrara, active ca. 1465

1. Clio, by 1467

Engraving, partially gilt, S: 17.7 x 10.0 cm.

Inscriptions: in plate below image:

D CLIQ XVIII. 19

Watermark: Swan

Hind, I, p. 236, E.1.19a

The so-called *Tarocchi*, a set of fifty engravings, have been the subject of much debate. Although their origin in the humanistic circles of Ferrara is now clear, they are not really Tarot cards, and the question of their use in an as yet unidentified game or as aids in an instruction booklet is still unresolved. The iconography of the whole set is divided into five categories. Clio, the Muse of History, is from the ten "D" prints representing Apollo and the Muses. For a more complete discussion and further references, see J. A. Levenson in Oberhuper and others, 1973, pp. 81-157.

PROVENANCE: G. S. Bartolozzi (Lugt 1137); Friedrich August II of Saxony (Lugt 971); with M. Knoedler & Co., New York.

PURCHASE 31:1938

BACCIO BALDINI

Italian, Florence, ca. 1436-1487

2. Dante and Virgil with the Vision of Beatrice, 1481

Engraving, P: 9.7 x 17.3 cm.

No visible watermark, lined

Hind, I, A.V.2, p. 110, no. 2 (this impression mentioned p. 109)

In 1481, Nicolò Laurenti published an edition of Dante's *Divina Commedia* with a commentary by Cristofano Landino. Complete copies of the book contain nineteen engravings, and space was left for others which were never executed. The present print is one page from the edition; the engraving is printed with the text rather than pasted in after the printing of the poem and commentary.

Baccio Baldini, the major practitioner of Florentine Fine Manner engraving, is traditionally thought to have worked from designs by Sandro Botticelli in illustrating this edition of Dante. Botticelli's surviving Dante illustrations are divided

between the Vatican and the printrooms of East and West Berlin. These drawings are datable from the 1490s on; consequently, it is best to assume that Baldini's models are based on earlier, now lost designs (see Hind, I, 1938, pp. 99-100).

PROVENANCE: British Museum (Lugt 300 & 305); with A. H. Hahlo & Co., New York.

PURCHASE 353:1915

MARTIN SCHONGAUER

German, ca. 1450-1491

3. Christ before Pilate, ca. 1480

Engraving, L: 16.1 x 11.3 cm.

Inscriptions: monogrammed in plate bottom center

Watermark: Profile head with star (Lehrs 73)

Lehrs, V, p. 141, no. 24

Also active as a painter, Martin Schongauer is the first Northern European printmaker whose name and biography we know. He made over 100 engravings, many of which were copied by other printmakers as well as by artists in other media. Surely, it is the power of his visual imagination, coupled with his use of regular strokes (as opposed to the more random strokes seen in earlier engraving) which accounts for Schongauer's great aesthetic and historical importance.

This engraving and the following one are from a series of twelve prints illustrating the *Passion of Christ*.

PROVENANCE: The Metropolitan Museum of Art (Lugt 1943 & Lugt Suppl. 1808h); J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 108:1951

Martin Schongauer

4. Christ before the High Priest, ca. 1480

Engraving, P: 16.5 x 12.0 cm.

Inscriptions: monogrammed in plate bottom center

Watermark: Orb surmounted by Cross (similar to Briquet 2966)

Lehrs, V, p. 132, no. 21

See preceding entry.

PROVENANCE: Berlin Museums (Lugt 1633 & 234); Brentano-Bierckenstock (Lugt 345); with A. H. Hahlo & Co., New York.

PURCHASE 106:1917

MONOGRAMMIST i.e.

German, active ca. 1480-1500

5. St. Mary Magdalene (fig. 1)

Engraving, S: 21.0 x 9.2 cm.

No visible watermark

Lehrs, V, p. 375, no. 23 & VI, p. 48, no. 42
(this impression mentioned)

This rare print by an unidentified follower of Martin Schongauer has been trimmed about 2.5 cm. on both the left and right margins. *St. Mary Magdalene* probably reproduces a lost drawing by Schongauer; it is very close in pose, style, and feeling to the series of *Wise and Foolish Virgins* (Lehrs, V, pp. 306-22, no. 76-85) which, according to Alan Shestack, was engraved around 1490 (1967-68, nos. 101-04). The Monogrammist i.e. copied that whole series (Lehrs, *op. cit.*).

PROVENANCE: J. B. Petzgold; Friedrich August II of Saxony (Lugt 971); with M. Knoedler & Co., New York.

PURCHASE 32:1938

ISRAHEL VAN MECKENEM

German, ca. 1445-1503.

6. Christ in the House of Simon (fig. 2)

Engraving, L: 7.0 x 4.9 cm.

No visible watermark

Lehrs, IX, pp. 94-5, no. 82 i/v (this impression mentioned)

Israhel van Meckenem executed some 600 engravings, most of them copies after the work of other masters. This print reproduces a plate first engraved by the Master of the Martyrdom of the 10,000 (Lehrs, III, pp. 368-9, no. 27).

PROVENANCE: S. S. Huth; P. J. Sachs, Cambridge.

SOURCE: Gift of Paul J. Sachs 1:1915

During the first three to four decades of the sixteenth century, printmaking reached one of the high points of its entire history. As the artists of the High Renaissance achieved a fluent, rationalized representation of the visual world, their prints, too, underwent conceptual and, consequently, technical changes and refinements. The creation of a formal graphic vocabulary which greatly increased the range of both representation and expression is the result of a complex stylistic exchange between Northern Europe and Italy. The pivotal figure is a German, Albrecht Dürer (1471-1528), probably the most important printmaker in the history of Western art. An artist of the highest intelligence and technical skill, Dürer was a Renaissance man with appropriately far-ranging interests. Because of his desire to express form and narrative more accurately and/or more dramatically, Dürer made two innovations in the linear vocabulary of printmaking. First, he developed further Schongauer's system of curving lines to describe form plastically, and thereby changed fundamentally the arbitrary outline schemes of much earlier printmaking (see Panofsky, 1948, I, pp. 47-9). Secondly, beginning around 1507, Dürer employed a middle tone, a regular hatching which could be detached from form and which enabled him to work with various shades of gray rather than with just black and white (*ibid.*, pp. 133-35). Surely inspired by the work of Italian draughtsmen, who often used dark ink with white heightening on colored paper, and by the prints of Andrea Mantegna, this middle tone greatly increased the range of values possible to the linear media, woodcut and engraving.

Excluding book illustrations, Dürer made nearly 300 prints. The St. Louis Art Museum owns examples of 135 of them, and happily, most are early impressions of good to fine quality. Although the history of the influences, developments, and modifications of Dürer's work is beyond the scope of this collection or of this exhibition, one point cannot be overestimated: Dürer's prints, sought after throughout Europe, so increased the range of description of form and light that a graphic

vocabulary sensitive to all manner of reproduction became available to other printmakers.

Engraving, the most widely used technique in the sixteenth century, became an organized business when publishing houses were established on both sides of the Alps. The ambitions and extent of just one, Hieronymus Cock's "*Aux Quatre Vents*" ("To the Four Winds") in Antwerp, are indicated by its name. Such increased activity has several implications: visual communication from master prints to anonymous illustrations was increased manifold, and a division between craftsmen, artists designing—directly or indirectly—for engravings, and artists making their own prints became more and more apparent.

With such multifaceted concerns, we come up against the unanswerable question of originality in printmaking. For example, copying paintings became a major industry, and a print produced to this end is the responsibility of first the painter whose work is the original source and then the printmaker who translates the other's work into an indisputably original graphic. One of the greatest Italian High Renaissance engravers, Marcantonio Raimondi (ca. 1480-1527/34), worked after Raphael's designs, using a graphic vocabulary which is a further development of Dürer's. Many of Marcantonio's prints are rightly considered among the best of the sixteenth century. And by the 1560s, another reproductive engraver, a Dutchman working in Italy, Cornelis Cort (1533-1578), had introduced a swelling interior modelling line to engraving, thereby greatly expanding its tonal range for engravers of all persuasions.

If, because of reproductive and commercial aims, much of sixteenth century printmaking takes on a rather regular character in both form and intent, one new medium, etching, was considerably freer than engraving or woodcut. Like the two somewhat older methods of printmaking, etching had its origins in a craft, in this case, the armorer's. But unlike engraving and woodcut, which are manual techniques (lines must be incised or cut away by hand), etching depends upon chemical action.

Metal is first coated with a ground, and the design is then drawn through this coating so that the lines expose the metal surface. The actual "cutting" of the line is done by acid; the metal plate is placed in a bath, and the design is bitten into the plate. Although acid can play its own tricks, the fact that an etcher does not have to force a tool through wood or metal gives him a greater freedom and flexibility of line.

One weakness of this collection is its lack of sixteenth century etchings. Etching came to prominence towards the first quarter of the century. In Germany, printmakers quickly exploited its potential for expressive freedom. In Italy, the technique of the Emilian artist Francesco Mazzola, called Parmigianino (1503-1540), one of the greatest draughtsmen of his time, suggests that he thought of etching as a way to create multiple drawings. Parmigianino's influence on printmaking extends much further than his own etchings would suggest. His pupils developed the technique in France, where, at Fontainebleau, they helped to form a school of reproductive printmakers whose style was one of delicate abstraction and whose work, incidentally, preserves the compositions of much lost work. Alas, there are no examples of the Fontainebleau school in this collection. Parmigianino's drawings, however, fed another major current: the chiaroscuro woodcut, a type of print well represented within the terms of the St. Louis holdings.

Although the simple woodcut was used less and less as the sixteenth century progressed, the chiaroscuro was increasingly important. Like all early advances in printmaking, this—the use of several blocks, each differently cut and inked, to create a single, multicolored image—was first used in Northern Europe. But its full development is Italian, and there the chiaroscuro woodcut was usually used to reproduce drawings. Parmigianino's work is represented here by some of these sixteenth century chiaroscuros, and, as we shall see, by the eighteenth century revival of his designs.

ALBRECHT DURER**German, 1471-1528****7. The Little Courier, ca. 1496**

Engraving, L: 10.5 x 7.7 cm.

Inscriptions: monogrammed in plate bottom center

No visible watermark

Bartsch, VII, 80; Meder 79 a or b of e

In 1491, Martin Schongauer died in Colmar, and the young Dürer, arriving there in early 1492, was too late to realize his hope of meeting the older master. Even though it was executed about five years after Schongauer's death, this small engraving is still much indebted to his style.

PROVENANCE: P. Mariette (Lugt 1789—here as 1672); with Harlow, McDonald & Co., New York; J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 71:1951

Albrecht Dürer**8. St. John before God and the Elders, ca. 1496**

Woodcut, B: 39.6 x 28.3 cm.

Inscriptions: monogrammed in block bottom center

No visible watermark

Bartsch, VII, 63 (German edition); Meder 166 (German text)

Dürer's illustrations of the *Apocalypse* were first published in 1498. As Charles Talbot said, neither the technique of woodcut nor the imagery of the *Apocalypse* would ever again be the same (1971, p. 164). By adapting Schongauer's curving line to the woodcut, Dürer raised the medium from the simpler and more schematic outlining of earlier woodcuts to new subtleties of formal description.

The fifteen illustrations of the *Apocalypse* are dramatic statements of the visionary. Dürer's fusion of the natural with the supernatural, convincing us of the reality of the latter, is the measure of his genius, and, on a lesser plane, the reason for his development of the woodcut technique.

This and the following illustrations from the *Apocalypse* are all from the 1498 German edition. A Latin edition was also published in 1498, and there was a third printing in 1511 when Dürer reissued the woodcuts with Latin texts. The St. Louis Art

Museum owns the complete set of the 1498 German edition (nos. 831 - 846:1940). The title page is, however, later.

PROVENANCE: R. Fisher (Lugt 2204); A. Artaria (Lugt 33); with M. Knoedler & Co., New York; Berenice C. Ballard, St. Louis.

LITERATURE: T.T.H., *CAM Bull.*, XXV/4, 1940, pp. 50-2.

EXHIBITIONS: Talbot and others, 1971, no. 94 (repr.); Department of Art, Brown University, 1974, no. 51, repr. p. 130.

SOURCE: Gift of Miss Berenice C. Ballard in memory of her father and mother, Mr. and Mrs. James C. Ballard 835:1940

Albrecht Dürer**9. The Four Destroying Angels, ca. 1496-98**

Woodcut, B: 39.8 x 28.5 cm.

Inscriptions: monogrammed in block bottom center

No visible watermark

Bartsch, VII, 69 (German edition); Meder 171 (German text)

See preceding entry.

PROVENANCE: R. Fisher (Lugt 2204); A. Artaria (Lugt 33); with M. Knoedler & Co., New York; Berenice C. Ballard, St. Louis.

LITERATURE: T.T.H., *CAM Bull.*, XXV/4, 1940, pp. 50-2.

EXHIBITIONS: Talbot and others, 1971, no. 99 (repr.); Department of Art, Brown University, 1974, no. 56, repr. p. 134.

SOURCE: Gift of Miss Berenice C. Ballard in memory of her father and mother, Mr. and Mrs. James C. Ballard 840:1940

Albrecht Dürer**10. St. John Devouring the Book, ca. 1498 (fig. 3)**

Woodcut, B: 39.6 x 28.6 cm.

Inscriptions: monogrammed in block bottom center

No visible watermark

Bartsch, VII, 70 (German edition); Meder 172 (German text)

See preceding entry.

PROVENANCE: R. Fisher (Lugt 2204); A. Artaria (Lugt 33); with M. Knoedler & Co., New York; Berenice C. Ballard, St. Louis.

LITERATURE: T.T.H., *CAM Bull.*, XXV/4, 1940, pp. 50-2.

EXHIBITIONS: Talbot and others, 1971, no. 100 (repr.); Department of Art, Brown University, 1974, no. 57, repr. p. 135.

SOURCE: Gift of Miss Berenice C. Ballard in memory of her father and mother, Mr. and Mrs. James C. Ballard 841:1940

Albrecht Dürer

11. St. Michael Fighting the Dragon, ca. 1497

Woodcut, B: 39.4 x 28.6 cm.

Inscriptions: monogrammed in block bottom center

No visible watermark

Bartsch, VII, 72 (German edition); Meder 174 (German text)

See preceding entry.

PROVENANCE: R. Fisher (Lugt 2204); A. Artaria (Lugt 33); with M. Knoedler & Co., New York; Berenice C. Ballard, St. Louis.

LITERATURE: T.T.H., *CAM Bull.*, XXV/4, 1940, pp. 50-2.

EXHIBITIONS: Talbot and others, 1971, no. 102 (repr.); Department of Art, Brown University, 1974, no. 59, repr. p. 136.

SOURCE: Gift of Miss Berenice C. Ballard in memory of her father and mother, Mr. and Mrs. James C. Ballard 843:1940

Albrecht Dürer

12. Samson Fighting with the Lion, ca. 1497/8

Woodcut, B: 38.5 x 28.1 cm.

Inscriptions: monogrammed in block bottom center

Watermark: Imperial Orb (Meder 53)

Bartsch, VII, 2; Meder 107 a of g

Dürer's source for this design is Israhel van Meckenem's engraving of the same subject (Lehrs, IX, p. 5, no. 5 — see David, 1912, pp. 129-31). But

Dürer's experience of Italy, which he visited for the first time in 1495, accounts for the more full-bodied and balanced translation of van Meckenem's decorative, Gothic image.

PROVENANCE: A. Strater (Lugt 787); H. S. Theobald (Lugt 1375); O. Gerstenberg (see Lugt Suppl. 1840c — here as 75); J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 94:1930

Albrecht Dürer

13. The Dream of the Doctor, ca. 1497/8 (fig. 4)

Engraving, L: 18.6 x 11.8 cm.

Inscriptions: monogrammed in plate bottom center

Watermark: Bull's Head (Meder 62)

Bartsch, VII, 76; Meder 70 a of f

Like *Samson Fighting with the Lion*, with which this engraving is approximately contemporary, the *Dream of the Doctor* is indebted to Dürer's study of Italian art. The figure of the nude woman is close to Venetian work of the end of the fifteenth century. The subject is, however, German; the print illustrates the proverb "Idleness is the Devil's pillow."

PROVENANCE: S. Scheikevitch (Lugt 2264); with William H. Schab, Inc., New York.

PURCHASE 18:1942

Albrecht Dürer

14. The Sea Monster, ca. 1498

Engraving, L: 24.9 x 18.7 cm.

Inscriptions: monogrammed in plate bottom center

No visible watermark

Bartsch, VII, 71; Meder 66 c (?) of k

Although the title of this print is Dürer's, the exact subject matter is much debated. Suggestions range from a source in classical mythology to one in fifteenth century superstition, but none of these explanations is really satisfactory. See Talbot and others, 1971, pp. 121-22 for further discussion.

PROVENANCE: P. Mariette (Lugt 1789—here as 1667); J. W. Wilson (Lugt 2581); with M. Knoedler & Co., New York; J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 102:1951

Albrecht Dürer

15. Christ Carrying the Cross, ca. 1498/9

Woodcut, B: 38.7 x 28.2 cm.

Watermark: Imperial Orb (Meder 53)

Bartsch, VII, 10 (before text); Meder 119
(before text)

In 1511, Dürer reprinted the *Apocalypse* of 1498 and issued the woodcuts illustrating the *Life of the Virgin* and the *Large Passion*. The present woodcut is from the latter "Large Book" which was begun over a decade before publication. Seven blocks for the *Passion* were cut in the late 1490s, and *Christ Carrying the Cross* is among this early group. In 1510, Dürer completed the series, adding four more illustrations and the title page. Of the complete *Large Passion*, the Museum owns impressions of the title page and of two other prints.

PROVENANCE: E. Peart (Lugt 892); with M. Knoedler & Co., New York.

LITERATURE: S.L.S., *CAM Bull.*, XI/3, 1926, pp. 40-3, repr. p. 41.

PURCHASE 39:1922

Albrecht Dürer

16. St. Eustace, ca. 1501

Engraving, S: 35.8 x 25.8 cm.

Inscriptions: monogrammed in plate bottom center

Watermark: High Crown (Meder 20)

Bartsch, VII, 57; Meder 60 b of k

The engraving illustrates the moment of St. Eustace's conversion, when, during a hunt, the Crucifix appeared to him on the pursued stag's horns. Although the dramatic moment of God's revelation of Himself is Dürer's subject, it is all but lost in the richness of detail and texture shown in this, Dürer's largest engraving.

PROVENANCE: with A. H. Hahlo & Co., New York.

LITERATURE: S.L.S., *CAM Bull.*, III/2, 1917, p. 8, repr. p. 5.

PURCHASE 255:1916

Albrecht Dürer

17. Nemesis (The Great Fortune), ca. 1501/02

Engraving, L: 33.2 x 23.0 cm.

Inscriptions: monogrammed in plate lower right

Watermark: High Crown (Meder 20)

Bartsch, VII, 77; Meder 72.2 a of f

Erwin Panofsky has identified the source for this print as a poem by Politan in which the attributes of Fortune and the goddess of retribution are blended (1948, I, p. 81).

This impression was pulled after an accidental scratch running through the bridge was made in the plate. Given the high quality of the present example, the damage must have occurred very early in the printing of the engraving.

PROVENANCE: O. Gerstenberg [see Lugt Suppl. 1840c—here as 47]; with M. Knoedler & Co., New York.

LITERATURE: "Two Prints . . .," *CAM Bull.*, XII/1, 1927, pp. 11-13, repr. p. 12.


PURCHASE 32:1926

Albrecht Dürer

18. Adam and Eve, 1504

Engraving, S: 24.4 x 19.1 cm.

Inscriptions: in plate on plaque upper left:

ALBERT9/DÜRER/NORICUS/FACIEBAT/
1504

Watermark: Bull's Head (Meder 62)

Bartsch, VII, 1; Meder 1.2 c of c

Dürer's study of the ideal proportions of the human figure is here fully realized in terms of Italian Renaissance theory. Undoubtedly, the desire to present such classically balanced figures precluded any dramatic telling of the Fall of Man. But narrative reticence is also a classical ideal, and the animals surrounding Adam and Eve symbolize the four evil humors of mankind, humors which will prevail after the Fall.

With this print, proudly dated and signed in Latin, Dürer's mixture of German late Gothic and Italian Renaissance aesthetics, seen in earlier prints, is definitely resolved in favor of the latter. The careful description of detail, coupled with the theoretical purity of form, has made the engraving one of the most famous in the history of Western

printmaking. Although not among the very earliest impressions, the St. Louis example is extremely good.

Numerous studies for this engraving survive. The most complete is in The Pierpont Morgan Library, New York.

PROVENANCE: Sir John Day; with M. Knoedler & Co., New York.

PURCHASE 175:1920

Albrecht Dürer

19. St. Anthony and St. Paul, ca. 1504

Woodcut, B: 21.2 x 14.1 cm.

Inscriptions: monogrammed in block lower left

Watermark: Scales in a Circle (Meder 169)

Bartsch, VII, 107; Meder 221 a of g

One of a group of eleven woodcuts known as *Schlectes Holzwerk* or "simple woodcuts." Here represented is the first monk, St. Anthony, and one of his followers, St. Paul the Simple, seated in the desert. The other prints from the group, which, with one exception, date from the same time, also represent saints.

The work "simple" in the description of the group surely refers to the awkward cutting of the blocks rather than to Dürer's dissatisfaction with them. We should remember that the artist allowed his monogram to be used and even sold these prints himself. His drawing for the block is in the Germanisches Nationalmuseum, Nuremberg (no. H. 25133).

PROVENANCE: Kunsthall, Karlsruhe (Lugt 1603 & 2491); H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 260:1940

Albrecht Dürer

20. Man of Sorrows, 1509

Engraving, L: 11.1 x 7.5 cm.

Inscriptions: in plate upper left: 1509 (with the monogram)

Watermark: Fragment of a High Crown (Meder 20)

Bartsch, VII, 3; Meder 3 a of e

Dürer's plates for the *Small Engraved Passion* (M. 3 - 18) date between 1507-1512. Although listed as the first print, *Man of Sorrows* actually served to conclude the series. The St. Louis Art Museum

has the complete set, which, with the exception of this fine impression, was purchased in 1915. The rest of the series (nos. 331 - 334:1915), comes from the collections of Count O. de Behaue (Lugt 2004), Louis Galichon (Lugt 1060), and W. E. Drugulin (Lugt 2612).

Remarkable in almost all of the plates of the *Small Engraved Passion* is Dürer's development of an extremely subtle range of gray tones. Gone are black and white contrasts, and with the use of an abstracted middle tone comes a more sophisticated mode of representation.

PROVENANCE: with P. & D. Colnaghi & Co., London; J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 57:1951

Albrecht Dürer

21. The Incredulity of St. Thomas, 1509-11

Woodcut, B: 12.6 x 9.7 cm.

Inscriptions: monogrammed in block upper right

Watermark: Fragment of a High Crown (Meder 20)

Bartsch, VII, 49; Meder 158 (before text)

The year 1511 saw the publication not only of Dürer's three "Large Books" (*Apocalypse*, *Life of the Virgin*, and *Large Passion*), but also his *Small Woodcut Passion*. Unlike the other three books, which were begun, in some cases, before 1500, the stylistic unity of the *Small Woodcut Passion* suggests a shorter time span, and many of the prints bear dates of 1509, 1510, and 1511. Nonetheless, designs apparently derived from the series appear in the book *Speculum Passionis* (StLAM no. 55:1952), published in Nuremberg in 1507 and cut largely by Dürer's pupil, Hans Schäufelein. This could imply an earlier date for the genesis of Dürer's designs for the *Small Woodcut Passion* (see Talbot, 1973, p. 184 & Winkler, 1941, pp. 197-208). It is true that Dürer's early woodcuts for the *Large Passion* and his so-called "Green Passion" of 1504 in the Albertina were among the work available to Schäufelein; on the other hand, such blocks as the *Deposition* (p. 64) or the *Ascension* (p. 72) in the 1507 publication seem inexplicable without Dürer's models, unpublished until 1511 as part of the *Small Woodcut Passion*.

The series consists of thirty-six blocks plus a frontispiece (M. 125-61) and is complete in St. Louis (nos. 105-141:1928). Except for the *Incredulity of*

St. Thomas, which has no text on the verso, all are from the 1511 Latin edition.

PROVENANCE: with M. Knoedler & Co., New York.

PURCHASE 137:1938

Albrecht Dürer

22. The Death of the Virgin, 1510

Woodcut, S: 29.0 x 20.6 cm.

Inscriptions: in block on chest: 1510 (with the monogram)

Watermark: Bull's Head (Meder 66)

Bartsch, VII, 93 (before text); Meder 205 b of g (before text)

The *Life of the Virgin* was one of the "Large Books" issued in 1511. There are nineteen illustrations and a title page to the full set. Like the blocks for the *Large Passion*, those from the *Life of the Virgin* were created over a period of years; seventeen were complete by 1505, and the *Death of the Virgin* is one of the two added a year before publication. Dürer's preparatory drawing is in the Albertina, Vienna (no. 3079, D 97).

There are eight illustrations from this series in the collection; five of them are from late editions.

PROVENANCE: G. Eissler (Lugt Suppl. 805b); J. Lionberger Davis (Lugt Suppl. 766).

SOURCE: Gift of J. Lionberger Davis 93:1930

Albrecht Dürer

23. The Mass of St. Gregory, 1511

Woodcut, B: 29.7 x 20.7 cm.

Inscriptions: in block on stone lower left: 1511 (with the monogram)

Watermark: High Crown (Meder 20)

Bartsch, VII, 123; Meder 226 a of h

This woodcut illustrates the miraculous appearance of Christ at a Mass said by Pope Gregory; a non-believer was in the Pope's suite, and his doubts were cancelled.

By 1511, Dürer's use of an abstract middle tone—the establishment of a gray area allowing for a wide range of gradation from black to white—was perfected. Its expressiveness in subtly describing form in light is wonderfully appropriate for suggesting the reality of the supernatural.

PROVENANCE: BF (Lugt 369 — unidentified); F. von Hagens (Lugt Suppl. 1052a); H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 264:1940

Albrecht Dürer

24. The Holy Family with Joachim and Anne, 1511

Woodcut, B: 23.5 x 15.8 cm.

Inscriptions: in block upper left: 1511 (with the monogram)

Watermark: Bull's Head (Meder 70)

Bartsch, VII, 96; Meder 215 a of e

Although this woodcut is not part of the *Schlectes Holzwerk* of ca. 1504, the simplicity of the cutting recalls those earlier works.

Dürer's study for the woodcut, reversed in respect to the block, is in the Albertina, Vienna (no. 3129, D 101).

PROVENANCE: G. Eissler (Lugt Suppl. 805b); Emil Baerwald, New York.

SOURCE: Gift of Emil Baerwald 40:1918

Albrecht Dürer

25. The Knight, Death and the Devil, 1513

Engraving, S: 24.5 x 18.9 cm.

Inscriptions: in plate lower left: S. 1513 (with the monogram)

No visible watermark

Bartsch, VII, 98; Meder 74 b of g

This is one of three *Meisterstiche* (master engravings) which Dürer made in 1513 and 1514. The other two are *Melancholia* (M. 75—StLAM no. 176:1920) and *St. Jerome in his Study* (M. 59—not in the collection).

Several interpretations of the *Knight, Death and the Devil* have been advanced (see Talbot, 1971, pp. 143-44 for a summary). Most satisfactory is the oldest, which describes Dürer's subject as a Christian knight steadfastly proceeding through the Valley of the Shadow of Death.

PROVENANCE: with Harlow, McDonald & Co., New York; J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 65:1951

Albrecht Dürer**26. St. Christopher, 1521** (fig. 5)

Engraving, L: 11.2 x 7.5 cm.

Inscriptions: in plate in plaque lower right: 1521
(with the monogram)

No visible watermark

Bartsch, VII, 51; Meder 53 a of d

Towards the end of Dürer's life, his prints became more monumental in composition and even more subtle in their silvery description of form. Here there are two light sources, the moon from the left and the Christ Child's halo from above, which create delicate gradations, further developed by Dürer's leaving faint films of ink on the plate to increase the tone of the finely-shaded areas.

PROVENANCE: P. Mariette (Lugt 1789—here as 1660); St. John Dent (Lugt 2373); J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 62:1951

Albrecht Dürer**27. The Great Crucifixion, ca. 1523**

Engraving, S: 31.7 x 22.3 cm.

Watermark: Crescent and Flower (Meder 5)

Not in Bartsch; Meder 25 (first plate)

This plate was never finished, and impressions from Dürer's lifetime are unknown. In fact, only a handful survive from a mid-sixteenth century printing. Yet Dürer had prepared the composition with great care; over ten drawings may be associated with it. The blank space at the right would have been filled with the figure of Longinus, whose lance appears. And the other figures, which are simply outlined, would have been developed with the subtle tonal cross-hatching seen in Dürer's late work. Why the artist left the engraving unfinished is not known; however, a controversy in Nuremberg during the early 1520s over the legitimacy of religious images (see Harbison, 1976, pp. 368-73), may have influenced Dürer's decision.

In the last years of his life, Dürer's sympathies were with the German Reform movement; the barefoot figure of St. John at the lower right was probably intended to resemble Martin Luther.

PROVENANCE: R. Ederheimer, New York.

LITERATURE: Ehrenfest, 1950, pp. 49-51; F. W. F. Hollstein, VII, (n.d.) no. 25; Strauss, 1972, p. 210, no. 100.

EXHIBITIONS: Talbot and others, 1971, no. 74, repr.

PURCHASE 138:1916

Albrecht Dürer**28. Portrait of Erasmus of Rotterdam, 1526**

Engraving, P: 25.3 x 19.4 cm.

Inscriptions: in plate upper left: IMAGO. ERASMI.
ROTERODA./MI. AB ALBERTO DURERO.

AD/VIVAM. EFFIGIEM. DELINIATA./[two
lines of Greek]/MDXXVI/(with the monogram)

Watermark: Coat of Arms with Crown (Meder 314)

Bartsch, VII, 107; Meder 105 a of i

Although Dürer had met the Dutch humanist Erasmus in 1520-21 during the artist's travels in the Netherlands, the engraving, executed five years later, is based in part on portraits of Erasmus by Quentin Massys.

Dürer's *Portrait of Erasmus* is one of his last engravings.

PROVENANCE: with Albert Roullier, Chicago.

LITERATURE: S.L.S., *CAM Bull.*, III/2, 1917, p. 8, repr. on cover.

PURCHASE 125:1915

Albrecht Dürer**29. Hierin sind begriffen vier Bücher von menschlicher Proportion . . . , 1528**

Meder XXIX, first German edition

Dürer's abstracted drawing of human proportions began as early as 1500, and although his interest in the theory of representation increased in the last years of his life, this work and Dürer's two other books are really the fruit of a lifetime of study.

The present copy of his book on human proportions is bound with Dürer's books on measurement (*Underweysung der messung* . . . , Nuremberg, 1525; Meder XXVI, first German edition) and on fortifications (*Etliche underricht, zu befestigung der Stett, Schosz und flecken*, Nuremberg, 1527; Meder XXVII B, second German edition). Included with these three volumes in the St. Louis

copy is an anonymous commentary on the book on proportions. The commentary was issued by Dürer's publisher, Hieronymus Rodler, in 1531.

PROVENANCE: with Otto H. Rauschberg, New York.
PURCHASE 175:1942

LUCAS VAN LEYDEN

Dutch, ca. 1489-1533

30. The Temptation of St. Anthony, 1509

Engraving, L: 18.4 x 14.6 cm.

Inscriptions: in plate bottom center: 1509/L
Watermark: Gothic P with Flower (similar to Briquet 8863)

Bartsch, VII, 117; Hollstein 117 (mentioning a Lanna impression acquired by Kennedy, New York in 1909)

Dürer was the most important influence on Lucas van Leyden; in fact the figure of the temptress seems based upon Dürer's strolling lady in the *Promenade* of ca. 1497 [M. 83]. This is not to suggest that Lucas was a *pasticheur* of Dürer. The German's example was omnipresent, and Lucas van Leyden's intent as a printmaker was somewhat different from the elder man's. Whereas Dürer turned his attention towards the texture and density of form as revealed by light, Lucas' prints have the silvered luminosity of light itself.

PROVENANCE: A. Freiherr von Lanna (Lugt 2773); with Richard Zinser, Long Island.

PURCHASE 170:1944

Lucas van Leyden

31. Mahomet and the Monk Sergius, 1508

Engraving, L: 28.8 x 21.6 cm.

Inscriptions: in plate lower left: L 1508
Watermark: Fleur-de-Lis (Briquet 1726)

Bartsch, VII, 126; Hollstein 126 i/ii

This is Lucas van Leyden's earliest dated engraving. The subject matter is very rare and represents the servant of Mahomet placing the sword with which he had murdered the monk Sergius beside his drunken master. When Mahomet awoke, he was so appalled at what he thought he had done that he forbade his followers all alcohol.

PROVENANCE: H. M. Swope, St. Louis.

LITERATURE: T.T.H., *CAM Bull.*, XXV/3, 1940, repr. p. 33.

SOURCE: Bequest of Horace M. Swope 638:1940

Lucas van Leyden

32. Joseph Interpreting his Dreams to Jacob, 1512

Engraving: L: 12.5 x 16.5 cm.

Inscriptions: in plate upper left: L 1512

Watermark: Snake (Hollstein 13)

Bartsch, VII, 19; Hollstein 19 i/ii

The first of a series of five engravings illustrating the *Life of Joseph* (H. 19-23).

There is an undescribed copy after this print in the collection (no. 334:1958).

PROVENANCE: P. Mariette (Lugt 1789—here as 1664); with Kennedy & Co., New York.

PURCHASE 127:1914

Lucas van Leyden

33. St. John The Baptist in the Desert, 1513

Engraving, L: 8.4 x 10.8 cm.

Inscriptions: in plate upper right: 1513 lower right: L

Watermark: Fragment of a Serpent (Hollstein 13?)

Bartsch, VII, 110; Hollstein 110 (this impression mentioned)

Lucas van Leyden's interest in pictorial qualities is akin to that of the Venetian school. This print of the seated St. John parallels in mood the work of masters such as Jacopo de' Barbari and Benedetto Montagna.

PROVENANCE: P. Mariette (Lugt 1790—here as 1698); F. Rechberger (Lugt 2133—here as 1807); Albertina (Lugt Suppl. 5g); with Kennedy & Co., New York; J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 88:1951

Lucas van Leyden

34. The Dance of St. Mary Magdalene, 1519 (fig. 6)

Engraving: L: 28.7 x 39.5 cm

Inscriptions: in plate bottom center: 1519 L

Watermark: Jug with Flowers (Briquet 12632)

Bartsch, VII, 122; Hollstein 122 i/iii

Scenes from the life of the Magdalene before her conversion are very rare, and, as a consequence, this print is remarkable for its subject matter. Equally remarkable is the late Gothic vocabulary, current in the 1490s, on the eve of Lucas' Italianate style of the mid to late 1520s.

PROVENANCE: Earl of Aylesford (Lugt 58); with M. Knoedler & Co., New York.

LITERATURE: H.M.S., *CAM Bull.*, XX/1, 1935, p. 9.

PURCHASE 13:1933

MASTER M Z (Matthäus Zaisinger)

German, active ca. 1500-ca. 1555

35. The Embrace, 1503

Engraving, P: 15.5 x 11.8 cm.

Inscriptions: monogrammed in plate lower right
No visible watermark

Lehrs, VIII, p. 365, no. 16

There has been considerable debate about the identity of the Master M Z, but it is now clear that he must be a Munich goldsmith called Matthäus Zaisinger (or Zasinger) who died around 1555 (see Shestack, 1967-68, preceding no. 143, for a summary of the evidence and further references).

The Embrace is less overtly indebted to Dürer's compositions than many of Zaisinger's other engravings. The figures share the late Gothic forms found also in Dürer's prints of the 1490s; on the other hand, Lehrs has suggested that the interior shown in Zaisinger's engraving inspired that in Dürer's *St. Jerome*, dated 1514 (VIII, p. 367).

PROVENANCE: Liechtenstein collection, Vienna (collector's mark, not in Lugt, used by P. & D. Colnaghi & Co., London for prints from Liechtenstein collection); with Richard Zinser, Long Island.

PURCHASE 82:1953

LUCAS CRANACH THE ELDER

German, 1472-1553

36. The Penance of St. John Chrysostom, 1509

Engraving, S: 25.5 x 20.1 cm.

Inscriptions: in plate lower right: L C/1509

Watermark: Shield of Saxony (similar to Briquet 1214)

Hollstein 1

St. John Chrysostom punished himself, for seducing a princess, by spending his life on all fours in the wilderness. Although Cranach surely knew Dürer's engraving of the same subject (M. 54 — ca. 1497), Lucas' intent is quite different. With its overtones of early man in the forest primeval, the subject lends itself to an expressive, pictorial treatment typical of the Danube school in the first years of the sixteenth century.

This impression seems to have been printed towards the end of the century. It is, nonetheless, a good one.

PROVENANCE: Liechtenstein collection, Vienna (collector's mark, not in Lugt, used by P. & D. Colnaghi & Co., London for prints from that collection); with Richard Zinser, Long Island.

PURCHASE 83:1953

ALBRECHT ALTDORFER

German, ca. 1480-1538

37. The Transfiguration, ca. 1513

Woodcut, B: 7.9 x 4.8 cm.

Inscriptions: monogrammed in block upper right
No visible watermark

Bartsch, VII, 15; Winzinger 40

From the *Fall and Redemption of Man*, a series of forty small woodcuts executed around 1513 (see Talbot & Shestack, ed., 1969-70, p. 41).

The St. Louis Art Museum owns the complete set (W. 25-64—nos. 23-62: 1940).

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope 37:1940

Albrecht Altdorfer

38. The Ascension, ca. 1513

Woodcut, B: 7.2 x 5.0 cm.

Inscriptions: monogrammed in block upper left
No visible watermark

Bartsch, VII, 37; Winzinger 62

See preceding entry. Whereas many of Altdorfer's woodcuts draw upon an emotional, expressive strain, the *Ascension* follows Dürer's balanced

composition of the same subject [M. 159] in the *Small Woodcut Passion*, published in 1511 and consequently available to Altdorfer.

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope 59:1940

Albrecht Altdorfer

39. Horatius Cocles Leaping into the River

Engraving, L: 6.7 x 3.7 cm.

Inscriptions: monogrammed in plate lower left
No visible watermark

Bartsch, VII, 29; Winzinger 156 a of c

Dated by Winzinger to the 1520s (1963, p. 109), this small engraving is less emotionally charged than much of Altdorfer's earlier work. The close and subtle range of tone recalls Dürer's work in the *Small Engraved Passion* of 1507-1512.

Horatius Cocles was a heroic Roman who defended his city against the Etruscans. When the bridge behind him was cut away, he leaped into the Tiber and, according to one version, swam ashore; another has him drowned in the service of Rome.

PROVENANCE: with Guy Mayer, New York.

PURCHASE 66:1949

DIRICK VELLERT

Flemish, documented between 1511-1544

40. Christ Calling Sts. Peter and Andrew, 1523

Etching and engraving, P: 14.9 x 11.1 cm.

Inscriptions: in plate bottom center: DV/1523/
MEY 30

Watermark: Shield with Besant (Briquet 1093)

Bartsch, VIII, 3 (as Thierry van Star); Popham, 1925, 3 ii/ii

Lucas van Leyden was the greatest influence on Vellert's printmaking, as is very evident here. There are, however, echoes of Italian work in this print, and it is useful to remember that by 1517 Raphael's cartoons for the Sistine Chapel tapestries had been sent to Brussels to be woven.

PROVENANCE: R. Peltzer (Lugt 2231); with Kennedy & Co., New York.

PURCHASE 99:1917

BARTHEL BEHAM

German, 1502-1540

41. Portrait of Emperor Charles V, 1531

Engraving, S: 20.8 x 13.6 cm.

Inscriptions: in plate upper left: BB bottom margin: PROGENIES DIVVM QUINTUS SIC CAROLUS ILLE/IMPERII CAESAR LUMINA ET ORA TULIT/AET SUAE XXXI/ANN M D XXXI

No visible watermark

Passavant, IV, 90, iv/iv; Hollstein 90 iv/iv

After Christoph Amberger's *Portrait of Charles V* (Berlin-Dahlem 556). The print is in the same direction as the painting.

It is a pair with the *Portrait of Emperor Ferdinand I*, executed by Beham in the same year (H. 91 — StLAM no. 231:1916).

PROVENANCE: with M. Knoedler & Co., New York.

PURCHASE 177:1920

DOMENICO CAMPAGNOLA

Italian, Venice, 1500-1564

42. The Battle of Naked Men, 1517

Engraving, L: 22.0 x 22.9 cm.

Inscriptions: in plate lower left: DOMINICVS/
CAPAGNOLA/1517.

Watermark: Anchor in Circle with Star (Hind 97)

Hind, V, p. 211, no. 4 (this impression mentioned)

Almost all of Domenico Campagnola's prints date from 1517. Their style is as impetuous as the burst of activity which produced them. Using the engraving tool to shade the composition rather than the individual forms, in this print Campagnola created a scene of flickering light which emphasizes the violence of the battle.

During these years in the second decade of the sixteenth century, Domenico was in particularly close contact with Titian. The latter's woodcut of the *Crossing of the Red Sea* could have inspired Campagnola, since Titian's print dates from ca. 1514-15, two to three years before the engraving here discussed.

PROVENANCE: J. H. von Hefner Alteneck (Lugt 1254); P. Davidsohn (Lugt 654); with M. Knoedler & Co., New York.

LITERATURE: H.M.S., *CAM Bull.*, XX/1, 1935, p. 9, repr. p. 11.

PURCHASE 103:1932

MARCANTONIO RAIMONDI

Italian, Rome, ca. 1480-1527/34
(after Raphael)

43. The Virgin Lamenting the Dead Christ

Engraving, L: 30.5 x 21.8 cm.

Watermark: Hand (similar to Briquet 11183)

Bartsch, XIV, 34

A drawing in the same direction in the Louvre (no. 3858) is preparatory for this composition. Konrad Oberhuper has attributed it to Raphael and has suggested a date of ca. 1511-12, concurrent with the designs for the grisailles in the Stanza della Segnatura (1962, p. 117, note 5). This composition served Marcantonio not only for this engraving, but also for a second version (B. 35).

Marcantonio made over 300 prints, most of them reproductive, like this one after Raphael. *The Virgin Lamenting the Dead Christ* is relatively early in Marcantonio's career; the background is inspired by Lucas van Leyden's prints and his use of shading is less massive and sculptural than it was to become. This later development in Marcantonio's style was very influential throughout Europe.

PROVENANCE: C. A. Kronmeyer, Baden (not in Lugt); F. Lieburg (Lugt Suppl. 1681 bis); with M. Knoedler & Co., New York.

LITERATURE: F. Ehrenfest, *CAM Bull.*, XXXIV/4, 1949, p. 62, repr. p. 61.

PURCHASE 2:1949

GUILIO DI ANTONIO BONASONE

Italian, Bologna, active between 1531-1574

44. The Wreath (fig. 7)

Engraving, L: 33.4 x 42.7 cm.

Inscriptions: in plate bottom left: IV. BONASO. F

Watermark: Bow and Arrow in Circle (similar to Briquet 761)

Bartsch, XV, 3

Based on a medallion-shaped composition by Giulio Romano in the Sala dei Venti of 1527-28, Palazzo del Te, Mantua. The engraving reverses Giulio's design.

Bonasone's engraving, with its regular strokes creating firm, dark areas, has the relief-like effect of much Italian printmaking under Marcantonio's influence, although it is here freer and less massive than many works of that school.

PROVENANCE: C. D. Ginsburg (Lugt 1145); with Ira Gale, London.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 41:1972

GEORGE PENCZ

German, 1510-1550

45. The Flight of Cloelia

Engraving, L: 7.8 x 11.6 cm.

Inscriptions: in plate upper left: CLOELIA (with the monogram) bottom right: REX PROSENNA

No visible watermark

Bartsch, VIII, 81

One of a series of four prints illustrating scenes from ancient Roman history (B. 78-81).

Typical of the work of the "little masters," so-called for their small, finely-engraved prints, Pencz's engravings show a development of Dürer's tonal range under Italian influence. As we have noted, engravers south of the Alps depicted form sculpturally through the use of firm, even strokes.

PROVENANCE: P. Lely (Lugt 2092); J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 69:1951

HANS SEBALD BEHAM

German, 1500-1550

46. Studies of Heads, 1542

Engraving, L: 5.0 x 7.8 cm. (each)

Inscriptions: in plate upper right: EINES MANNES

HAUPT bottom center: 1542/HSB (Hollstein 220) in plate upper right: EINES WIEBES

HAUPT bottom center: 1542/HSB (Hollstein 221)

No visible watermark

Hollstein 220 ii/iii; Hollstein 221 ii/ii

Inspired by Albrecht Dürer's woodcuts in his *Hierin sind begriffen vier Bücher von menschlicher Proportion* of 1528. Beham's fine, regular stroke, which creates a firm sculptural form, is learned from Italian engravers.

PROVENANCE: S. Scheikevitch (Lugt 2367); D. G. de Arozarena (Lugt 109); Milton I. D. Einstein, New York.

SOURCE: Gift of Milton I. D. Einstein 135 & 136: 1958

Hans Sebald Beham

47. Christ in a Glory of Angels, 1546

Engraving, L: 6.9 x 5.0 cm.

Inscriptions: in plate lower left: 1546 lower right:

HSB. in mandola: MIR IST GEBEN ALLER

GWALT IM HIMEL UND ERDEN

No visible watermark

Hollstein 32 iv/vi

The influence of Dürer's woodcut of the *Resurrection* of 1510 (M.124) is still present here. The image is, however, more formal and more plastic because of the regular massing of engraved lines.

Hans Sebald Beham made over 1000 prints; he is among the most prolific of the "little masters."

PROVENANCE: J. Burleigh James (Lugt 1425); J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 68:1951

ANONYMOUS

Italian, Venice, mid-16th century

48. Romantic Couple with Horse and Retainer, ca. 1550 (fig. 8)

Woodcut, B: 16.4 x 24.4 cm.

No visible watermark

Passavant, VI, 68

Although Passavant lists only one, there are actually two versions of this woodcut. The second, closely copied from the present example, is sometimes found in chiaroscuro impressions.

Titian has been suggested as the designer of the block, but its Maniera-like delicacy points to an artist in the master's circle. A Northern European, Lambert Sustris, working in Venice, has been suggested (Rosand & Muraro, 1976, p. 278).

The style of cutting is less impetuous than that of woodblocks designed and supervised by Titian. Nonetheless, an atmospheric feeling in this idyllic scene is conveyed by a freedom of stroke which is very different from German work in the medium.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 97:1940

**GIUSEPPE NICOLA ROSSIGLIANI
called NICOLO VICENTINO**

Italian, Bologna, active first half of the 16th century

49. The Adoration of the Magi (fig. 9)

Chiaroscuro woodcut, S: 32.7 x 25.3 cm.

(three blocks: black, blue, gray-green)

Inscriptions: in block lower right: FP

No visible watermark

Bartsch, XII, p. 30, 3

Parmigianino's drawing in the same direction is in Frankfurt (no. 402). Konrad Oberhuper has dated the drawing—which is approximately the same size as the woodcut—to Parmigianino's Bolognese years, from 1527 to 1530/1 (1963, p. 43, under no. 100).

PROVENANCE: with F. Keppel & Co., New York.

LITERATURE: B. M. H., *CAM Bull.*, XVIII/1, 1933, p. 10.

PURCHASE 82:1932

**Attributed to ANTONIO FANTUZZI,
called DA TRENTO**

Italian, Bologna, ca. 1508-1550

(after Francesco Salviati)

50. Homage Paid to Psyche

Chiaroscuro woodcut, B: 23.9 x 23.9 cm.

(three blocks: black, gray-green, yellow-brown)

No visible watermark

Bartsch, XII, p. 105, 26 i/ii

Bartsch described this print as reproducing a composition by Giuseppe Salviati. Iris Cheney, however, has shown that it records a lost composition by Giuseppe's master, Francesco Salviati. *Homage Paid to Psyche* was the central panel of a ceiling painted in 1540 for Palazzo Grimani in Venice (1963, p. 341).

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 140:1968

JEAN DUVET**French**, ca. 1485-probably 1561**51. St. Sebastian between Sts. Anthony and Roch** (fig. 10)

Engraving, P: 24.8 x 16.4 cm.

Watermark: unclear, Column?

Bartsch, VII, 10; Robert-Dumesnil, V, 20

Isolated from the centers of mid-sixteenth century French printmaking — Fontainebleau, and, to a lesser extent, Paris — Jean Duvet evolved a very personal style based on the work of Italian engravers of the late fifteenth and early sixteenth centuries. As A. E. Popham noted, this unfinished engraving is ultimately dependent upon prints by Andrea Mantegna for pose and composition (1921, p. 143).

PROVENANCE: Naudet (Lugt 1937 — here as 1806); with P. & D. Colnaghi & Co., London.

LITERATURE: H. M. S., *CAM Bull.*, XX/1, 1935, p. 10.

PURCHASE 101:1932

Jean Duvet**52. The Wine Press of the Wrath of God,**
1555

Engraving, P: 30.4 x 22.1 cm.

Inscriptions: in plate lower left: HIST/CAP.

14./APOC lower right: IOAN/NES

DU/VET/FAC

Watermark: Bunch of Grapes (Briquet 13154)

Bartsch, VII, 27; Robert-Dumesnil, V, 41

From a series of twenty-four prints illustrating the *Apocalypse* and published in Lyons in 1561. The title page is dated 1555, suggesting that the prints were executed some years before their official appearance.

One other engraving from the series is in the collection, the *Angel Showing St. John the River of Living Water* (B. 35—no. 271:1940). Its quality is only fair in contrast to the present, fine impression.

PROVENANCE: A. P. F. Robert-Dumesnil (Lugt 2200); Friedrich August II of Saxony (Lugt 971); with M. Knoedler & Co., New York.

LITERATURE: H. M. S., *CAM Bull.*, XX/1, 1935, pp. 9-10, repr. p. 11.

PURCHASE 16:1933

HIERONYMUS BOSCH (after)**Flemish**, ca. 1450-1516**53. The Tree Man**

Etching, P: 32.0 x 25.0 cm.

No visible watermark

Hollstein 37 (incorrectly as an engraving)

This seventeenth century etching reproduces, in reverse, the central motif of Bosch's drawing in the Albertina, Vienna. The interpretation of both the drawing and the print has been the subject of much debate (see Boon, ed., 1967, p. 219, no. 104 for a summary).

PROVENANCE: Mrs. D. C. Russell, Beaumont, South Australia (sold Christie's, London, 22 June 1971, lot 9); with A. Laube & Sohn, Zurich.

LITERATURE: E. S. R., *StLAM Bull.*, n.s., VIII/3, 1972, pp. 41-3, repr. p. 42; "Recent Accessions . . .," *The Art Quarterly*, XXXVI/1-2, 1973, pp. 114, 123 repr.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc., and by exchange 33:1971

PIETER BRUEGHEL (after)**Flemish**, ca. 1525-1569**54. Prudence, 1559**

Engraving, L: 22.3 x 29.6 cm.

Inscriptions: in plate lower left: H. Cock excut.

center: PRUDENTIA right: Brueghel inventor

below image: SI PRUDENS . . . PROPONE

Watermark: Man-eating Serpent (similar to Briquet 13657)

Bastelaer 136; Hollstein 136 i/ii

One of a series of seven prints illustrating the *Seven Virtues* issued by Hieronymus Cock, whose Antwerp establishment "Aux Quatre Vents" was one of the biggest print publishing houses in sixteenth century Europe.

Several of Brueghel's drawings for this series survive and bear dates of 1559 and 1560. *Prudence*, dated 1559, is in the *Musées Royaux des Beaux-Arts de Belgique*, Brussels (no. 490).

Cock published engravings of a number of Brueghel's drawings. In 1558 a set illustrating the *Seven Vices* had appeared, and the group of the *Seven Virtues* is doubtless complementary.

PROVENANCE: with Zeitlin & Ver Brugge, Los Angeles.

EXHIBITIONS: Rauh, 1970-71, p. 11, no. 9.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 75:1969

CORNELIS CORT

Dutch, 1533-1578
(after Titian)

55. Prometheus Chained to the Rocks of Caucasus, 1566 (fig. 11)

Engraving, L: 37.8 x 31.0 cm.

Inscriptions: in plate on rock lower right: Titianus 1566 bottom: cum privilegio

No visible watermark

Bierens de Haan 192 i/iii

Titian's picture is in the Prado; Cort's print reverses the composition.

Cort was trained in Hieronymus Cock's workshop in Antwerp. In 1565, he went to Italy, stopping first in Venice. This print, executed a year after his arrival, shows the beginning of his system of swelling, open modelling lines. Perhaps the need to translate the atmospheric work of Titian inspired this less sculptural method of engraving which, when fully developed, was of great importance both north and south of the Alps.

PROVENANCE: with William H. Schab Gallery, New York.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc., and Tax Funds 10:1974

CHERUBINO ALBERTI

Italian, Rome, 1558-1615

56. The Good Thief, 1580

Engraving, P: 34.3 x 15.5 cm.

Inscriptions: in plate lower left: Cherubinus

Albertus f. 1580 along cross: M•Ang•B•Pinx in Vaticano

Watermark: Circle with Anvil (Heawood 27)

Bartsch, XVII, 69 undescribed first state

One of a series of five engravings (B. 67-71) after figures in Michelangelo's *Last Judgement*.

PROVENANCE: A. M. Champenowne (Lugt 153); with Craddock & Barnard, London.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 22:1973

AGOSTINO CARRACCI

Italian, Bologna, 1557-1602
(after Titian)

57. Portrait of Titian, 1587

Engraving, S: 32.3 x 23.4 cm.

Inscriptions: in plate bottom margin: ILL^{mo} et

R^{mo} D. Dno Henrico Caetano S. R. E. Card. . . lower right: 1587

Watermark: unclear, Double Circle with ?

Bartsch, XVIII, 154 i/ii (an undescribed earlier state, before the background, is known)

After Titian's *Self-Portrait* in Berlin-Dahlem (no. 163). The image has been reduced and reversed.

Agostino Carracci, whose *oeuvre* of some 300 prints is both reproductive and based on his own designs, is the most important Italian heir to Cornelis Cort's innovations in the linear conventions of engraving.

PROVENANCE: W. Esdaile (Lugt 2617); F. R. Halsey (Lugt 1308); Mr. and Mrs. Milton I. D. Einstein, New York.

SOURCE: Gift of Mr. and Mrs. Milton I. D. Einstein 496:1958

Agostino Carracci

(after Francesco Vanni)

58. St. Francis in Ecstasy, 1595 (fig. 12)

Engraving, L: 31.0 x 24.0 cm.

Inscriptions: in plate lower left: Franc^s Vannius

Sen./Inventor lower right: Car. fe/1595 bottom margin: Disini dulciloquas . . .

Watermark: unclear, Double Circle with ?

Bartsch, XVIII, 67

Agostino's engraving reproduces the work of a Siennese artist, Francesco Vanni, whose print is described by Bartsch (XVII, 3) and whose painting of the same subject is in the Pinacoteca Rizzi, Sestri Levante. Another Bolognese printmaker, Francesco Brizio, also engraved this composition (B. XVIII, 7).

PROVENANCE: P. Mariette (Lugt 1789—here as 1666); JB (Lugt 1418—unidentified); A. Bourdige (Lugt 70); F. Walker (Lugt 2545); F. Abbott (Lugt 970);

with David Tunick, Inc., New York.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 4:1974

CAMILLO PROCACCINI

Italian, Milan, ca. 1555-1629

59. *The Transfiguration*, ca. 1587-90

Etching, P: 56.2 x 34.0 cm.

Inscriptions: in plate lower right: Camillo perca-cino/Inv. Inci.

No visible watermark

Bartsch, XVIII, 4 i/ii

The plate from which this print was made was badly scratched and somewhat damaged in the acid bath, giving the print itself an unplanned, atmospheric tonality. We may infer a date in the later 1580s for the etching repeats in reverse Procaccini's *Transfiguration*, an altarpiece executed between 1587 and 1590. The painting is now in the Borromeo Collection at Isola Bella (see Neilson, 1976, pp. 699-700).

PROVENANCE: with David Tunick, Inc., New York.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., XI/5, 1975, p. 81, repr. p. 82.

PURCHASE 90:1974

JAN MULLER

Dutch, 1571-1628

(after Bartolomeus Spranger)

60. *Lot and his Daughters* (fig. 13)

Engraving, S: 41.3 x 45.2 cm.

Inscriptions: in plate lower left: Harmannus Muller. execut./Amsterdamj lower right: Joannes Muller. fecit bottom margin: Dum flammâ patriam . . .

Watermark: Crossed Arrows (Briquet 6282)

Hollstein 10 undescribed state between 1 and 2 out of 4

After Spranger's painting in the Ambrosiana, Milan.

Before his trip to Italy from 1594 to 1602, Jan Muller was much influenced by the work that Cornelis van Haarlem and Hendrick Goltzius executed in the late 1580s (see following entry). *Lot and his Daughters* reflects the swelling line

technique of the Haarlem school as well as its subject matter and precious style, so often, as here, based on the work of Bartolomeus Spranger.

PROVENANCE: Friedrich Augustus II of Saxony (Lugt 971); with P. & D. Colnaghi & Co., London; with David Tunick, Inc., New York.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., XII/4, 1976, p. 62, repr. p. 63.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 9:1976

HENDRIK GOLTZIUS

Dutch, 1558-1617

(after Cornelis van Haarlem)

61. *The Dragon Devouring the Fellows of Cadmus*, 1588

Engraving, P: 25.7 x 31.9 cm.

Inscriptions: in plate lower left: Hasce artis primitias E Pictor Invent./Simula HGLtz. Sculpt. D. Iacob Raeuwerdo/ Singulari Picture alumno et Chalcographiae/damiratori amicitiae ergo D.D. Ao 1588 bottom margin: Dirus Agenoridae . . .

Watermark: Fleur-de-Lis (Briquet 7165)

Hirschmann 310 i/iv; Hollstein 310 i/iv

The year in which this engraving was executed, 1588, marks the beginning of the close association between Cornelis van Haarlem and Goltzius in their joint study of the nude (Reznicek, 1961, I, p. 63). Much effort was expended upon the depiction of complicated poses read not only through the nude model, but also through sculpture. This complex, relief-like composition takes full advantage of Cornelis Cort's swelling modelling line. In technique, it parallels contemporary work done in Italy although its style, characterized by abstracted convolutions and rhythmic lines, is deliberately exaggerated, unlike much contemporary Italian work. The subject is Cadmus' search for his sister Europa and the grim death which overtook his companions as they tried to draw water from a spring sacred to Mars.

PROVENANCE: with Zeitlin & Ver Brugge, Los Angeles.

EXHIBITIONS: Rauh, 1970-71, p. 11, no. 10.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 74:1969

Hendrik Goltzius**62. The Mocking of Christ, 1597**

Engraving, L: 19.7 x 13.0 cm.

Inscriptions: in plate lower left: 8. 1597/HG

No visible watermark

Hirschmann 28 i/ii; Hollstein 28 i/ii

This engraving and the one which follows are part of a series illustrating the *Passion of Christ*. Goltzius worked on the plates between 1596 and 1598, dedicating the set to the Milanese Cardinal and Archbishop, Federico Borromeo. The style of the engravings, with their deliberate recall of the work of Lucas van Leyden (B. 43-54), is appropriate for the Cardinal, who was particularly interested in Northern European art.

The St. Louis Art Museum owns the whole *Passion* series (H. 21-33—nos. 101-12:1916). All but the present example carry the mark of Franz Gawet (Lugt 1069), and most of the sheets have a late sixteenth century watermark (Briquet 7165). Goltzius' drawings for the prints are in the Museum der Bildenden Künste, Leipzig (nos. 438-49).

PROVENANCE: R. Ederheimer, New York.

SOURCE: Gift of R. Ederheimer 102:1916

Hendrik Goltzius**63. The Resurrection, 1596 (fig. 14)**

Engraving, P: 20.2 x 13.6 cm.

Inscriptions: in plate lower left: 12

center on rock: HG/A 96

No visible watermark

Hirschmann 32 i/ii; Hollstein 32 i/ii

See preceding entry.

During the 1590s, Goltzius consciously revived styles current in the early part of the sixteenth century. Not only does the *Passion of Christ* look back towards Lucas van Leyden's work, but Goltzius' *Circumcision* of 1594 (H. 12—*StLAM* no. 131: 1944) also does. On the other hand, Goltzius' *Pietà* of 1596 (H. 50—no. 75:1973) is based upon the work of Albrecht Dürer.

PROVENANCE: F. Gawet (Lugt 1069—here as 1821); R. Ederheimer, New York.

SOURCE: Gift of R. Ederheimer 112:1916

Hendrik Goltzius**64. Pluto**

Chiaroscuro woodcut, B: 25.5 x 34.0 cm.

(three blocks: black, olive-green, tan)

Inscriptions: in block bottom center: HGfe

No visible watermark

Hirschmann 369 ii/ii; Hollstein 369 ii/ii

Printed in tones of olive-green and tan, the woodcut is part of a series of six oval prints illustrating classical gods (H. 367-72). Included in the collection of the Museum is *Helios* (H. 371—no. 115: 1968), printed in gray tones.

The date of the series has been debated; 1589, the year preceding Goltzius' Italian journey (1590-91), has been suggested (see, for example, Oberhuper, 1968, p. 216, under no. 319) as have the years immediately following his return from Italy (Strauss, 1973, pp. 288 & 298).

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 112:1968

Hendrik Goltzius**65. Bacchus (fig. 15)**

Chiaroscuro woodcut, B: 23.7 x 14.4 cm.

(two blocks: black, yellow-brown)

Watermark: Crosier (similar to Briquet 1310)

Hirschmann 364 i/ii; Hollstein 364 i/ii

One of a probable series to illustrate the calendar. The only other woodcut of the unfinished set is *Mars* (H. 365).

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 113:1968

Hendrik Goltzius**66. Landscape with a Farm House**

Chiaroscuro woodcut, B: 10.7 x 14.7 cm.

(three blocks: black, green, yellow-brown)

Inscriptions: in block center: HG

No visible watermark

Hirschmann 380 ii/ii; Hollstein 380 ii/ii

One of a set of four landscapes (H. 378-81). All four show Goltzius' study of the woodcuts of the sixteenth century Venetian school. Whereas Goltzius would have known Italian woodcuts before his trip to Italy in 1590-91, some of his drawings from the 1590s are stylistically so close to the landscape series that we should assume a date in the last decade of the sixteenth century for the prints.

An undescribed copy of this print was made by the seventeenth century Bolognese, Bartolomeo Coriolano (Bertelà & Ferrara, 1973, no. 365).

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 111:1968

JACQUES BELLANGE

French, documented between 1600-1616

67. *Two Beggars Fighting*, ca. 1614-15

Etching, P: 31.8 x 21.8 cm.

Inscriptions: in plate lower right: Bellange fecit

No visible watermark

Robert-Dumesnil, XI, 46 i/ii

After long neglect, Bellange's prints are now much sought after for the mid-sixteenth century Maniera style with its conscious distortion of form and its elegant caprice is again fashionable; the French mannerist artist is one of the last and most individual practitioners.

Two Beggars Fighting is one of several prints by Bellange copied by Matthäus Merian in 1615-16. Amy Worthen and Sue Reed have suggested that the original immediately precedes the copy in reverse (1975-76, p. 48).

PROVENANCE: with R. M. Light & Co., Boston.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., VIII/3, 1972, p. 36, repr. p. 37.

PURCHASE: Friends' Funds and gift of Henry V. Putzel by exchange 34:1972

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Etching dominated the seventeenth century as engraving did the sixteenth. William Ivins flatly stated that two seventeenth century artists, Jacques Callot (1592-1635) and Rembrandt van Rijn (1606-1669), were the greatest innovators in the history of etching (1930 [1969 ed.], p. 109). Their achievements are diametrically opposed. Callot's innovations are easily studied here. With over 1000 of his prints, virtually his entire production, The St. Louis Art Museum is one of the major repositories of his work in this country. Trained in Rome and active in Florence for nearly a decade before returning to his native Lorraine, Callot designed prints for sale to a large audience. Abandoning reproductive engraving after his early apprentice years, Callot made his own designs; images of beggars, theater sets and characters, religious events and doctrine, portraits, urban and landscape views, etc. poured forth during a career of somewhat more than thirty years. Such facility depended upon his technical advances: using a hard rather than a soft etching ground, Callot was able to work with tools similar to those used by engravers, thereby forming with ease and speed the swelling line beloved by engravers of the late sixteenth century. Further, in the printmaker's struggle to gain a greater range of tone while limited by a linear discipline, Callot bit his plates repeatedly, thereby establishing a range from pale, thin lines, bitten only once and then covered with stopping out varnish, to strong, dark ones formed by a series of submersions in the acid bath. This is a formal, almost mechanical technique which was used in reproductive printmaking until well into the nineteenth century.

On the other hand, Rembrandt's etching was more varied, both stylistically and technically. His prints have always been considered among the most important in the history of Western art. Particularly from the 1640s on, his breadth of vision led him to a degree of experimentation which is at odds with a primary function of printmaking: the duplication of an image. By using different papers and different inks, by varying the

wiping of the plate, Rembrandt not only created the image itself but also showed that he considered the actual printing a consciously creative process. Early impressions from the same plate often vary widely from one to another, and this was Rembrandt's conscious decision. Given his experimentation, his work is best understood and best studied in a large collection. Unfortunately, the St. Louis holdings are very modest; of Rembrandt's more than 300 prints, fewer than fifty may be seen in this Museum.

Clearly, Callot and Rembrandt do not account for the whole century; rather they embody two distinct approaches to etching. Styles vary widely throughout Europe; the sketchy freedom possible for etchers is found not only in many of Rembrandt's prints, but also in Italian work and in the etchings of the Fleming Anthony van Dyck (1599-1641). Furthermore, much methodical work was done in the seventeenth century. Basing their work on Callot's example, some printmakers felt that etching should resemble engraving as closely as possible, and they used etching to save time and effort by first biting their plates and then going over the opened lines with engraving tools. For example, portraits were extremely popular, and this combination of etching and engraving was often used in making the thousands of examples which appeared. The work of the French portrait engravers is particularly distinguished, and The St. Louis Art Museum is comparatively rich in representations of that school.

JACQUES CALLOT

French, 1592-1635

68. The Two Pantalons or Zanni, ca. 1616

Etching, L: 9.3 x 13.9 cm.

Inscriptions: in plate lower left: Callot fe

No visible watermark

Lieure 173 i/ii

Callot's first work as an apprentice engraver in Rome has all the marks of a hack printmaker. Not until his move to Florence in 1611 did Callot begin to develop his own style and technique.

Based on characters in the popular Italian theatre, *Two Pantalons* is a fully mature etching and dates from about 1616, concurrent with Callot's *Guerra d'amore* set of that year (L. 169-172—nos. 327-329: 1957; L. 172 is not in the collection).

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 264:1956

Jacques Callot**69. The Falconer** (fig. 16)

Etching, S: 8.8 x 7.1 cm.

No visible watermark

Lieure 198

This is one of a loosely grouped series of sixteen prints attributed to Stefano della Bella in the eighteenth century (Jombert, *Catalogue de della Bella*, 1772—cited by Lieure, I/2, 1924, p. 78). Alessandro De Vesme rejected the attribution of the present etching to Stefano (1906, p. 328), and Jules Lieure felt that the *Falconer* was one of three in Jombert's group which could be given to Callot as early experiments with a hard etching ground (I, 1929, p. 58).

The Falconer is related to the *Large Hunt*, one of Callot's most important prints. See following entry.

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 56:1960

Jacques Callot**70. The Large Hunt**, ca. 1619

Etching, P: 19.7 x 46.1 cm.

Inscriptions: in plate lower left: Iac Callot In. et Fe

No visible watermark

Lieure 353 i/v

In 1565, Federico Zuccaro designed a large hunting scene as part of the decorations made to welcome Giovanna of Austria to Florence; this study is now in the Uffizi (no. 11074—see Gere, 1966, no. 48, fig. 33). Over fifty years later, the drawing served as inspiration to Jacques Callot (Lieure, I, 1929, p. 58) as well as to other draughtsmen and printmakers active in Florence in the early years of the seventeenth century.

PROVENANCE: A. Alferoff (Lugt 1727); H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 145:1956

Jacques Callot**71. The Slave Market**, ca. 1620 (fig. 17)

Etching, P: 11.4 x 21.9 cm.

No visible watermark

Lieure 369 i/vi

Callot left this etching unfinished; the second to sixth states show the plate completed by another hand. The Tuscan port of Livorno is depicted here, but, when the etching was finished, architectural details of Paris were added and the date 1629 inscribed on the plate. Callot's own work, however, dates from ca. 1620 (Lieure, I, 1929, p. 70 & Ternois, [1962], p. 113).

An impression of the second state is also in the collection (no. 371:1957).

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 370:1957

Jacques Callot**72. The Fair at Impruneta**,
second plate, 1621

Etching, P: 42.0 x 67.0 cm. (printed on two sheets of paper)

Inscriptions: in plate bottom margin: Serenissimo Cosimo Magno Duci Etruriae . . . Jacobus Callot nobilis Lotharingus delineatas aereque incisas dedicavit consercravitque grati animi sui perpetuum testimonium An. Sal. MDCXX fe florentiae et excudit Nancy.

Watermark: Griffin with Star (Lieure 38)

Lieure 478 i/ii

This is an autograph repetition of a plate Callot executed first in 1620, one year before he left Florence for his native Lorraine.

Callot not only did a second version of this large and detailed etching, but he also repeated the series *Varie capricci* (L. 214-263—nos. 285-334: 1956; L. 427-477—nos. 22:1970.1-.42) and the single plate, the *Massacre of the Innocents* (L. 278—not in the collection; L. 427—nos. 375 & 376: 1956). Such activity attests to the popularity of the prints as well as to Callot's patience and skill as an etcher.

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Bequest of Henry V. Putzel 16:1970

Jacques Callot

73. The Triumph of the Virgin, (The Small Thesis), 1625

Etching and engraving, S: 55.8 x 36.3 cm.

Inscriptions: in plate top margin: IVBILATIO
TRIMPHI VIRGINIS DEIPARARAE SUB
URBANO VIII P.P. MAX bottom margin:
CARLO III NICOLEAE LOTHARINGAE. . .

No visible watermark

Lieure 561 ii/iii

This print illustrates the theological thesis of two Franciscan monks, André L'Auge and Etienne Didelot.

It is an elaborate dissertation on Marian doctrine; Lieure gives a complete transcription and translation of the many points propounded (II/2, 1927, pp. 57-61).

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 143:1956

Jacques Callot

74. The Combat of Avigliana, 1631/2 (fig. 18)

Etching, P: 35.4 x 53.1 cm.

Watermark: illegible, two lines of print

Lieure 663 i/ii

Although the Battle of Avigliana took place in 1629, H. Diane Russell has established the date of this unfinished print as between 1631 and 1632 because the Marquis d'Effiat, here depicted, was made *Maréchal* in 1631 and killed a year later (1975, p. 221).

PROVENANCE: H. Schwarz (Lugt 1372); H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 142:1956

Jacques Callot

75. The Temptation of St. Anthony, second version, 1635 (fig. 19)

Etching, P: 35.6 x 46.4 cm.

Inscriptions: in plate lower left: Jac. Callot Invent
et fec bottom margin: ILLUSTRISSIMO MAXI-
MOQUE VIRO D.D. LVDOVICO PHELY-
PEAUX. . .

No visible watermark

Lieure 1416 iii/v

About 1617, Callot etched a first version of the *Temptation of St. Anthony* (L. 188—not in the collection). That plate was ruined after just a few impressions had been printed. Returning to the subject in 1635, the year of his death, Callot drew upon his deep knowledge of theatrical design for the general composition and upon the whole vocabulary of hellish monsters (current in the sixteenth and early seventeenth centuries) to depict the torments of St. Anthony. This second plate is one of the most famous Baroque etchings.

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 141:1956

Jacques Callot

76. The Calendar of Saints, 1636

Etching, P: 20.9 x 12.2 cm. (bound in vellum)

Watermark: Post Horn (Lieure 47)

Lieure 807-1295 ii/v (title page); i/vi (illustrations)

There are 488 saints illustrated four to a page in this book published in Paris just after Callot's death. This copy—all first states—was made before verses were added at the bottom of each image. Although the vignettes are rather slight by themselves, the run of nearly 500 images is wonderfully inventive.

PROVENANCE: General Swetelina (purchased in Rome 1819); Count Corsegure; Alfred Diat; John Charrington; H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 297:1957

ABRAHAM BOSSE

French, 1602-1676

77. Portrait of Jacques Callot

Etching, P: 24.5 x 13.9 cm.

Inscriptions: in plate in cartouche: A LA
POSTERITE . . . lower left: Cum Privilegio
Regis lower right: Bosse fecit. Israel excud.
Watermark: Post Horn

Lieure I, appendix III, iii/iv

The author of some 1500 prints, Abraham Bosse was a professional etcher whose book, *Traicté des manières de graveur en taille douce* (Paris, 1645) codified and disseminated Callot's technical innovations. Bosse also prepared the frontispieces to several of Callot's series of prints.

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 377:1958

JEAN MORIN

French, ca. 1590-ca. 1650

(after Philippe de Champaigne)

78. Portrait of Pierre Maugis

Etching and engraving, P: 29.7 x 23.7 cm.

Inscriptions: in plate lower left: Ph. Champaigne pinx. lower right: I Morin Scul cum Priv./Reg. in frame: PIERRE MAUGIS S. RE DE S. GRANGES CON. ER ET MAISTRE•D'HSTEL DV ROY

Watermark: Coat of Arms with Fleur-de Lis (Hornibrook & Petitjean 2)

Hornibrook & Petitjean 32 i/iii

The son-in-law of Philippe de Champaigne, Morin was a reproductive printmaker. The collaboration with his father-in-law was a happy one, for Morin's etchings, with their subtle use of tone, effectively translate the calm, reserved mood of the elder man's portraits. Philippe de Champaigne's original study for the *Portrait of Pierre Maugis* is not known; Bernard Dorival has suggested a date by 1630 for the lost design (1970, p. 271).

About half of Morin's *oeuvre* is composed of portraits; forty-nine are catalogued by Hornibrook and Petitjean, and The St. Louis Art Museum has fourteen of these etchings.

PROVENANCE: A. Firmin-Didot (Lugt 119); Dr. Moyer S. Fleischer, St. Louis.

LITERATURE: A. Firmin-Didot, II, 1875-77, p. 227, no. 1623.

SOURCE: Gift of Dr. Moyer S. Fleischer 134:1959

ROBERT NANTEUIL

French, 1623-1678

79. Portrait of Edouard Molé, 1653

Engraving, P: 29.1 x 20.3 cm.

Inscriptions: in plate in oval: EDOARD MOLE CONSEIL DV ROY EN SES CONSEILS ET PRESIDENT AU PARLEMENT bottom margin: DEDIE A MESSIRE MATHIEV MOLE/CHEVELIER PREMIER PRESIDENT AU PARLEMENT/ET GARD DESSCEAUX DE FRANCE/Par son très humble serviteur R. Nanteuil/avec privilege.

Watermark: Double Circle with Grapes in Center (similar to Heawood 2431)

Petitjean & Wickert 173 ii/ii

A posthumous portrait of Edouard Molé (1540-1616), a nobleman involved in the complex politics of France in the years around 1600.

With its use of open, curving lines, this engraving is still close to the style of Claude Mellan's portraits, and, ultimately, to some of Hendrik Goltzius' work in the genre.

PROVENANCE: C. A. Mariette (Lugt 1786 — here as 1693); Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Dr. Moyer S. Fleischer 273:1957

Robert Nanteuil

80. Portrait of Jean Chapelain, 1655

Engraving and etching, S: 26.3 x 18.1 cm.

Inscriptions: in plate in oval: JEAN CHAPELAIN CONSEILLER DV ROY EN SES CONSEILS on base lower left: R. Nanteuil ad vivum lower right: delineabat et sculpebat 1655 on ribbon around emblem: VIAMQUE AFFACTAT/OLYMP.

No visible watermark, lined

Petitjean & Wickert 43 i/iv

One of the first members of the Académie Française, Jean Chapelain (1594-1674) was a writer whose satiric *La Pucelle ou la France délivrée* enjoyed a brief success when it was published in 1656. The third and fourth states of this print were used to illustrate the book.

Compared to the *Portrait of Edouard Molé* (see preceding entry), here Nanteuil's system of hatching and cross hatching is less schematic. This

subtler description of form and personality is the mark of Nanteuil's mature work and the perfect expression of the seventeenth century French ideal of the "honnête homme." For such reasons, it was Nanteuil who raised engraving in France from an artisan activity to the official status of a fine art.

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 240:1968

Robert Nanteuil

81. Portrait of Pierre-Arnaud du Cambout, Cardinal de Coislin, 1658

Engraving and etching, L: 31.8 x 24.3 cm.

Inscriptions: in plate lower right: Nanteuil ad vivum faciebat 1658.

No visible watermark

Petitjean & Wickert 48 i/iii

The Cardinal de Coislin (1636-1706) was a Churchman of some distinction; this portrait was undoubtedly used in presenting a thesis. The third state, dated 1664, was certainly employed by a later candidate for the same purpose.

PROVENANCE: J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 477:1956

Robert Nanteuil

82. Portrait of Jean Loret, 1658

Engraving and etching, P: 25.7 x 18.2 cm.

Inscriptions: in plate in oval: JEAN LORET DE CARENTAN EN BASSE NORMANDIE lower left: Nanteuil ad vivum lower right: del. et sculpe/bat 1658 bottom margin: C'est, icy, de Loret la belle, ou laide Image,/en France, bien, ou mal, il eut quelque renom,/ Et Lecteur, et Lectrice, en voyant son ouvrage,/Jugeront s'il avoit un peu d'Esprit, ou non.

Watermark: Coat of Arms with Chevron

Petitjean & Wickert 130 ii/iii

Jean Loret (1595-1665) wrote burlesque verses which were published between 1655 and 1666. The third and final state of this plate was used to illustrate *La Muze historique ou Recueil des lettres en vers écrites a S. A. Mad. le de Longueville par le S. r Loret*.

Nanteuil made slightly more than 200 portrait

engravings, usually after his own designs. The Museum owns about fifty of them as well as the plate (no. 329:1915) of the *Portrait of Pomponne de Bellievre* (Petitjean & Wickert 16), often considered the artist's masterpiece.

PROVENANCE: A. Hubert (Lugt 130); P. J. Sachs, Cambridge; with F. Keppel & Co., New York.

LITERATURE: S. L. S., *CAM Bull.*, III/2, 1917, pp. 9-10.

PURCHASE 236:1916

ANTHONY VAN DYCK Flemish, 1599-1641

83. Portrait of Willem de Vos

Etching, S: 24.0 x 15.2 cm.

Watermark: Double C of Lorraine (Heawood 2896)

Wibiral 15 ii/iv; Mauquoy-Hendrickx 15 ii/vii

Some time in the 1620s, Anthony van Dyck began work on a series of prints which would depict the most famous men of the sixteenth and seventeenth centuries. Known as the *Iconography*, it included some of the most admired portrait etchings and engravings of the seventeenth century for van Dyck's style of etching is both dashing and incisive. However, the master is not responsible for all of the portraits. Although some of his plates remained as he had etched them, others were completed by other artists. Furthermore, many portraits in the *Iconography* were etched and engraved by printmakers after van Dyck's designs.

The first publication of the set consisted of eighty portraits, and as the *Iconography* was reissued throughout the seventeenth and eighteenth centuries, images were added, bringing the total to nearly 200 prints.

The *Portrait of Willem de Vos*, a Flemish painter, is from the section illustrating artists. This etching is among those begun by van Dyck and completed by another artist. The present impression was pulled before Schelte à Bolswert finished the plate. Van Dyck's preparatory drawing still exists; it is in the Rijksmuseum, Amsterdam.

PROVENANCE: Defer-Dumesnil (Lugt 739); Henri Dumesnil, Paris; Mr. and Mrs. Milton I. D. Einstein, New York.

SOURCE: Gift of Mr. and Mrs. Milton I. D. Einstein 559:1958

Anthony van Dyck

84. Portrait of Justus Sustermans

Etching, S: 24.9 x 16.3 cm.

Inscriptions: in plate bottom margin: JUSTUS
SUTTERMANS/ANTVERPIENSIS PICTOR
MAGNI DUCIS FLORENTINI lower right:
Ant. van Dyck aqua forti center: G.H.

Watermark: Fragment of a Foolscape (Heawood
1922)

Wibiral 12 iv/v; Mauquoy-Hendrickx 12 iv/v

In the early 1640s, Gillis Hendrickx acquired the plates for the *Iconography* from van Dyck's first publisher, Martin van den Enden. In reissuing the portraits, Hendrickx added twenty plates to bring the collection to 100, and he prepared a frontispiece with the date of 1645. The *Portrait of Justus Sustermans*, another Flemish painter, is one of the plates etched by van Dyck and never reworked by another artist. The present impression is from the Hendrickx edition.

PROVENANCE: P. Sylvester? (Lugt 2110); with H. Fusli & Co. (Lugt 1008); C. von Guérard (Lugt 1109); with F. Keppel & Co., New York.

PURCHASE 230:1916

Anthony van Dyck

85. Portrait of Pieter Brueghel

Etching, P: 24.2 x 15.5 cm.

Inscriptions: in plate bottom margin: PETRUS
BREVGE/ANTVERPIAE PICTOR
RURALIUM ACTIONUM lower left: Ant. van
Dyck fecit aqua forti. center: G.H.

Watermark: illegible

Wibiral 2 iv/v; Mauquoy-Hendrickx 2 iv/v

See preceding entry.

In the collection of the Museum, there are some fourteen plates at least begun by van Dyck himself for the *Iconography* and fifty-nine executed by other printmakers after his designs. Most of the St. Louis impressions are from the seventeenth century van den Enden and Hendrickx editions.

PROVENANCE: with F. Keppel & Co., New York.

LITERATURE: S. L. S., *CAM Bull.*, III/2, 1917, repr. p. 4.

PURCHASE 97:1913

Anthony van Dyck

86. The Reed Offered to Christ

Etching and engraving, P: 26.3 x 21.5 cm.

Inscriptions: in plate bottom margin: Ecce state
inno/cuus spinis redemitus acutis,/ Aemula
sunt cuius bella labella rosis:/ Et vero Iudae
illudis arundine Regi,/Impie sed nescis te mala
quanta manent. lower left: Anton. van Dyck
invenit et fecit aqua forti. lower right: Cum
Privilegio Regis.

Watermark: Small Crown

Wibiral A iv/v; Hollstein 20 iv/vii; Mauquoy-
Hendrickx A iv/ix

One of three prints by van Dyck which is not part of the *Iconography* (see preceding entries).

The very rare first state of the *Reed Offered to Christ* was etched solely by van Dyck; later states have been reworked by one of his colleagues, in this case probably by Lucas Vosterman.

Van Dyck had spent the years between 1621 and 1627 in Italy, and the print is markedly indebted to the work of Titian. So is van Dyck's painting of the same composition of ca. 1627, now in the Art Museum, Princeton University.

PROVENANCE: Dr. Moyer F. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 149:1968

CLAUDE GELLE, called LE LORRAIN French, 1600-1682

87. The Shipwreck, ca. 1638/9

Etching, S: 12.6 x 18.1 cm.

Inscriptions: in plate bottom center: CI inv.

left margin: 3

No visible watermark

Blum 12 ii/iv

This composition is also preserved in a drawing in the British Museum (*Liber Veritatis* 33). Claude's inscriptions on the drawing tell us that he painted a now-lost picture of the same scene for the Duke of Bracciano. Marcel Rothlisberger has dated both the print and the drawing to 1638/9 and has noted that they derive from the work of Agostino Tassi (1961, I, p. 161) with whom Claude associated during his early Roman years, the 1620s.

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Dr. Moyer S. Fleischer 316:1955

Claude Gellée, called Le Lorrain

88. The Return from the Fields in a Storm, 1651

Etching, S: 16.2 x 21.9 cm.

Inscriptions: in plate lower left: Claudius Gellée fecit Romae 1651

No visible watermark

Blum 36 ii/iv

Most of Claude's forty-four etchings (thirty are in the collection) were made by 1642; this, dated 1651, is one of the few executed later. A drawing in reverse of this composition is in the collection of the Earl of Leicester; Claude reused the motif in a painting of 1654 belonging to Dr. E. S. De Beer and the Misses De Beer, London.

About half of Claude's etchings repeat ideas worked out in his paintings and drawings. *The Return from the Fields in a Storm* is typical of his classical, arcadian landscapes, the fruit of a lifetime in Italy and much beloved in the seventeenth and eighteenth centuries.

PROVENANCE: with F. Keppel & Co., New York.

PURCHASE 129:1916

JAN BOTH

Dutch, ca. 1615-18 - 1652

89. The Ox-Cart

Etching, P: 26.1 x 20.4 cm.

Inscriptions: in plate upper right: Both fe./ Matham excud.

Watermark: Wreath with Pelican (similar to Heawood 199)

Hollstein 2 iii/vi; Burke 2 iii/vi

One of the set of four *Upright Italian Landscapes* (H. 1-4). Both was in Italy from about 1638 until 1641. However, most of his known work dates from the last ten years of his life, and these delicate, Italianate landscapes are probably from 1640s. The lines in the sky were added in later states by the publisher.

PROVENANCE: with F. Keppel & Co., New York.

PURCHASE 111:1914

PAULUS POTTER

Dutch, 1625-1654

90. The Shepherd, 1644

Etching, L: 17.7 x 26.6 cm.

Inscriptions: in plate lower right: Paulwelis Potter in et f a 1644 lower left: 2

No visible watermark

Dutuit 15 undescribed state between 2 & 3 out of 4

Unlike Potter's later prints which date from 1650 and shortly thereafter, the *Shepherd* is markedly Italianate in character.

PROVENANCE: John Barnard (Lugt 1419); A. M.

Champernowne (Lugt 153); with P. & D. Colnaghi & Co., London.

EXHIBITIONS: Rauh, 1970-71, p. 12, no. 12.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 49:1969

HENDRIK GOUDT

Dutch, ? - 1626

(after Adam Elsheimer)

91. Ceres Seeking her Daughter, 1610 (fig. 20)

Engraving, P: 32.1 x 24.7 cm.

Inscriptions: in plate below image verses beginning: Dum frugum genitrix . . . center: Scipioni Burghesi/S.R.E./Cardinale amplissimo in devoti animi testimonium H Goudt sculpsit et dicavit Romae. 1610 lower left: A. Elsheimer pinxit lower right: Janus Rutgers

No visible watermark

Hollstein 5

The seventeenth century saw an increasing interest in the problems of tonal representation. In the early years of the century, the Roman school, in which the German Adam Elsheimer was active, was concerned with the depiction of form in sharply contrasting light.

Goudt's remarkable building up of engraved lines to translate the tones of Elsheimer's painting can go no further in the linear representation of the effects of sudden contrasts of light and dark. Only the invention, later in the century, of mezzotint, a truly tonal process — rather than a basically linear equivalent — will help to solve the problem of representing light and dark.

Elsheimer etched this composition as well as

painted it; his picture is in the Prado, Madrid. Goudt's engraving reverses the composition of Elsheimer's painting.

PROVENANCE: S/C (not in Lugt); with A. Vaughan (Lugt 3025); with F. Keppel & Co., New York.

LITERATURE: B. W. H., *CAM Bull.*, XVIII/1, 1933, pp. 10-11.

PURCHASE 79:1932

REMBRANDT VAN RIJN
Dutch, 1606-1669

92. The Ship of Fortune, 1633

Etching, P: 11.2 x 16.8 cm.

Inscriptions: in plate on boat: Rembrandt f 1633

Watermark: Double C of Lorraine (Heawood 2896)

Hind 106 ii/ii; Boon & White B. 111 ii/ii

Illustrates the beginning of Chapter III of E. Herckmans' *Der Zee-Vaert Lof*, published in Amsterdam in 1634. This is one of the very few prints Rembrandt prepared for commercial illustration. The rather standard technical work that such ventures required was far from his own interest in etching.

Curvilinear in its use of scale and impetuous in movement, this early print reflects the Baroque style of the young Rembrandt.

PROVENANCE: John Barnard (Lugt 1419); W. Esdaile (Lugt 2617); F. Kalle (Lugt 1021); F. Seymour Haden (Lugt 1227); with B. Houthakker, Amsterdam; J. Lionberger Davis, St. Louis.

EXHIBITIONS: Strong, 1972, no. 3.

SOURCE: Gift of J. Lionberger Davis 87:1951

Rembrandt van Rijn

93. The Angel Appearing to the Shepherds, 1634 (fig. 21)

Etching, burin, and drypoint, L: 25.8 x 21.7 cm.

Inscriptions: in plate lower right: Rembrandt f. 1634

Watermark: Arms of Wurzburg (similar to Churchill 275)

Hind 120 iii/iii; Boon & White B. 44 iii/iii

Deliberately dramatic in his selection of narrative moment — the very one in which the Angel appears in a blaze of divine light, announcing the

birth of Christ to the terrorized shepherds — Rembrandt has created a fully pictorial range of tone to emphasize the miracle visually. The variety of black, gray, and white tones pushes what is an essentially linear medium, etching, to the point of monochrome painting.

PROVENANCE: Rudge (on verso in pencil); with B. Houthakker, Amsterdam; J. Lionberger Davis, St. Louis.

EXHIBITIONS: Strong, 1972, no. 7, repr.

SOURCE: Gift of J. Lionberger Davis 79:1951

Rembrandt van Rijn

94. The Artist Drawing from a Model, ca. 1639

Etching and drypoint, L: 23.2 x 18.0 cm.

Watermark: WK

Hind 231 ii/ii; Boon & White B. 192 ii/ii

Exactly what this etching represents — Pygmalion or simply a studio scene — has never been determined. The reason for Rembrandt's abandoning the plate is also elusive. Christopher White has, however, suggested that Rembrandt might have felt that the relationship of dark and light was impossible to finish properly (1969, I, p. 163).

The artist's preparatory drawing in reverse is in the British Museum.

PROVENANCE: with A. H. Hahlo & Co., New York.

EXHIBITIONS: Strong, 1972, no. 13, repr.

PURCHASE 360:1915

Rembrandt van Rijn

95. Beggars Receiving Alms at the Door of a House, 1648

Etching, P: 16.5 x 12.8 cm.

Inscriptions: in plate lower right: Rembrandt. f. 1648

Watermark: Fragment of a Letter

Hind 233 i/ii; Boon & White B. 176 i/iii

In the 1630s, Rembrandt made a number of etchings of peasants, beggars, and the like. They are sketchy, and even random in character, far in means and spirit from this calm, monumentally composed print of some fifteen years later.

PROVENANCE: D. G. de Arozarena (Lugt 109); with Kennedy & Co., New York.

PURCHASE 98:1917

Rembrandt van Rijn

96. Portrait of Clemente de Jonghe, 1651

Etching, drypoint, and burin, S: 20.6 x 16.1 cm.

Inscriptions: in plate lower right: Rembrandt f 1651

No visible watermark

Hind 251 vi/vi; Boon & White B. 272 vi/vi

Clement de Jonghe's list of Rembrandt's etchings is, in effect, the first catalogue of the artist's prints. Rembrandt reworked the portrait of the dealer six times as he changed and developed his image of the sitter, adjusting the shading to the left and the arch-like background. The latter does not appear until the third state.

PROVENANCE: M. Begon (Lugt 360); Bibliothèque Nationale, Paris; with Kennedy & Co., New York; J. Lionberger Davis, St. Louis.

EXHIBITIONS: Strong, 1972, no. 25.

SOURCE: Gift of J. Lionberger Davis 83:1951

Rembrandt van Rijn

97. Christ Preaching, (La petite tomb), ca. 1652

Etching and drypoint, P: 15.4 x 20.8 cm.

Watermark: Foolscap

Hind 256; Boon & White B. 67

The drypoint in this example is beginning to wear slightly, but it is a handsome, clear impression which underscores the broad narrative and compositional balance of the artist's last decade of printmaking. By 1660, Rembrandt had virtually stopped etching, after having produced over 300 plates in a generation.

PROVENANCE: P. Mariette (Lugt 1789—here as 1696); D. D. Roth (Lugt 2172); with M. Holloway (Lugt 1875); with A. H. Hahlo & Co., New York.

LITERATURE: S. L. S., *CAM Bull.*, III/2, 1917, repr. p. 7.

PURCHASE 250:1916

JACOB VAN RUISDAEL

Dutch, 1628/9-1682

98. The Cottage on the Hill

Etching and drypoint, S: 19.5 x 28.2 cm.

Inscriptions: in plate below image bottom center: Ruisdael

No visible watermark

Bartsch, I, 3; Dutuit 3 ii/iii

According to Dutuit, Ruisdael made thirteen prints; only one is dated, the *Three Oaks* of 1649 (B. 6). *The Cottage on the Hill* is surely later and part of a stylistic group of freely drawn, almost romantic landscapes. In the second state of the *Cottage on the Hill*, the rather mechanical clouds were added by another hand, and this addition is also characteristic of the group.

PROVENANCE: C. W. Lüder (Lugt 1697); G. W. Brooke; with R. M. Light & Co., Boston.

LITERATURE: "Among Recent Acquisitions," *CAM Bull.*, n.s., IV/2, 1968, p. 1, repr. p. 2.

PURCHASE: Funds donated by Mr. and Mrs. Theodore P. Desloge in memory of Theodore Ferguson Fowler, Jr. 6:1968

THEODORE DIRCK MATHAM

Dutch, ca. 1605/6-1676

99. Portrait of Maria Matham (fig. 22)

Engraving, P: 30.9 x 23.0 cm.

Watermark: Post Horn (similar to Heawood 2675)

Hollstein 112 underscribed first state

A professional engraver, working after other artists and for large publishing houses, Matham was responsible for 151 prints, according to Hollstein. The sitter here is his sister, and, judging from her dress, the portrait should date from around 1650.

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 153:1968

MONOGRAMMIST CPP

Italian ?, early 17th century

100. The Crucifixion (fig. 23)

Etching, P: 15.8 x 12.2 cm.

No visible watermark

Bartsch, XIX, 1

The identity of this artist is debated. Adam von Bartsch catalogued seven prints as "CPP", an artist he thought was an anonymous follower of Guido Reni. Later Giacomo Pietro Possenti (Bologna 1618-1659 Padua) was suggested (an annotated copy of Bartsch, Vienna, Albertina K.S. B-680), and this print is catalogued under Possenti's name by Charles Le Blanc (III, 1888, p. 239, no. 2). G. K. Nagler, however, identified "CPP" as Georg Pecham, a German who died in Munich in 1604, and, at first, Nagler included the print among his work (II, 1860, no. 565, p. 215, no. 1). In a subsequent volume, Nagler removed the *Crucifixion* from that group of prints (III, 1863, p. 85, no. 276) as did Andreas Andresen (IV, 1874, p. 155).

Clearly, much further work needs to be done, and we might start by questioning the removal of this print from the group first assembled by Bartsch in the early nineteenth century.

PROVENANCE: with David Tunick, Inc., New York.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 2:1973

GUIDO RENI

Italian, Bologna, 1575-1642

(after Parmigianino)

101. A Girl with a Cushion

Etching, P: 16.8 x 7.8 cm.

No visible watermark

Bartsch, XVIII, 48 i/ii

A pair with Reni's *Saint with a Crucifix* (B. 49), also after Parmigianino.

There are two drawings of this subject by Parmigianino, one in Parma (no. 510/25—Popham, 1971, I, 552) and another in the Albertina (no. 2683—Popham, *ibid.*, 613). The drawing in Parma is the one on which Reni based his etching, reversing the composition. A. E. Popham has dated Parmigianino's drawing to his Bolognese years, between 1527 and 1530/1.

The date of Reni's etching may be around 1598, concurrent with his print of the *Arms of Cardinal Peretti-Monalto* (B. 23).

PROVENANCE: J. M. Rysbrack (Lugt 1912); with P. & D. Colnaghi & Co., London.

PURCHASE 6:1934

SIMONE CANTARINI

Italian, Bologna, 1612-1648

102. The Rest on the Flight into Egypt

Etching, L: 17.3 x 26.2 cm.

Watermark: Circle with ? Bird

Bartsch, XIX, 6

Bartsch lists thirty-seven prints by Cantarini; over half of them represent themes such as the *Rest on the Flight*, the *Holy Family*, and the *Madonna and Child*. None of Cantarini's etchings is dated, but we should assume that most were executed in the latter half of the 1630s. A date towards 1640 has been proposed for this image (Petrioli Tofani, 1975, p. 60, no. 98).

As a printmaker, Cantarini was Guido Reni's most gifted, if quarrelsome, follower.

PROVENANCE: with David Tunick, Inc., New York.

PURCHASE: Friends' Funds and Funds given by the Sidney and Sadie Cohen Foundation, Inc. 3:1976

Simone Cantarini

103. The Rest on the Flight into Egypt

Etching, P: 8.1 x 12.3 cm.

No visible watermark

Bartsch, XIX, 7

See preceding entry. This print, too, has been dated around 1640 (Emiliani in Gnudi & others, 1959, p. 125).

PROVENANCE: with Stefano Ferrara, Bologna.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 7:1973

BARTOLOMEO CORIOLANO

Italian, Bologna, 1599-1676

(after Guido Reni)

104. Sibyl

Chiaroscuro woodcut, B: 26.7 x 18.9 cm.

(two blocks: black, blue-gray)

No visible watermark, lined

Bartsch, XII, p. 87, 3

The tradition and the technique of the chiaroscuro woodcut were carried on in seventeenth century Italy in Guido Reni's Bolognese circle. Coriolano executed a number of such woodcuts after Reni's designs. There are four of these single *Sybils* (B. XII, pp. 87-8, 2-5), and the design of one

(B. 4) also appears in a thesis dedication designed by Reni, cut by Coriolano, and dated 1640 (B. XII, p. 139, 18).

PROVENANCE: W. Esdaile (Lugt 2617); Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 108:1968

LORENZO LOLI

Italian, Bologna, ca. 1612-1670

105. The Infant Hercules in his Cradle

Etching, L: 18.7 x 13.8 cm.

No visible watermark

Bartsch, XIX, 24

Lorenzo Loli was a member of Guido Reni's circle in Bologna. *The Infant Hercules* is one of a series of etchings apparently prepared as a set. The complete series seems to be made up of twelve prints, nine by Loli (B. 19-28) and three by his colleague Girolamo Scarsello (B. 2-4). The older literature suggests that Giovan Andrea Sirani was the designer; in fact, a drawing for the *Infant Hercules*, in reverse, is attributed to Sirani at Chatsworth (no. 495).

The set must have been published by 1650 for there is a copy of Loli's title page (B. 26) by Anton van den Brocht dated in that year.

PROVENANCE: with David Tunick, Inc., New York.

PURCHASE: Funds donated by The Ruth Kelso Renfrow Art Club 3:1974

STEFANO DELLA BELLA

Italian, Florence, 1610-1664

106. The Virgin and Child, ca. 1641

Etching, S: 14.3 x 11.2 cm.

No visible watermark

De Vesme 8 undescribed first state; Massar-De Vesme 8 undescribed first state

Stefano della Bella's beginnings as a printmaker strongly reflect Jacques Callot's work. Yet by the time Stefanino arrived in Paris in 1640 (where he remained until 1650), he had evolved a freer, fuller etching style. This print, like others executed in the early 1640s, is much indebted to the work of the Bolognese school, particularly to that of Guido Reni and Simone Cantarini.

PROVENANCE: with Stefano Ferrara, Bologna.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., IX/2, 1973, repr. p. 25.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 9:1973

CARLO MARATTA

Italian, Rome, 1625-1713

107. The Marriage of St. Catherine (fig. 24)

Etching, L: 17.3 x 13.0 cm.

No visible watermark

Bartsch, XXI, 10 undescribed first state;
Kuhnmünch A9 i/iii

Only one of Maratta's etchings is dated, the *Madonna and Child with St. John the Baptist* of 1647 (B. 9). Jacques Kuhnmünch has implied that the *Marriage of St. Catherine* is somewhat later (1975, p. 53). All of Maratta's prints, fourteen according to Bartsch, thirteen, to Kuhnmünch, were certainly executed in the years around 1650 when Maratta was a young artist.

PROVENANCE: with W. R. Jeudwine, London.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 17:1973

SALVATOR ROSA

Italian, Naples, 1615-1673

108. The Shepherd

Etching, P: 11.1 x 16.7 cm.

No visible watermark

Bartsch, XX, 22; Rotili 6

Undated, this etching is often grouped with two representing *River Gods* (B. 15 & 16), two showing *Tritons* (B. 12 & 13), and a sixth illustrating *Pan* (B. 14). Peter Tomory has suggested the years 1651-52 for their execution (1971, p. 58) whereas Richard Wallace felt that they were later, around 1660-61 (1973, p. 56). On the other hand, Mario Rotili decided that the *Shepherd* is very early, around 1640, and should be separated from the group (1974, p. 150).

An early date is surely correct; the *Shepherd* is drawn with the random strokes of a draughtsman rather than the regular ones etchers used, which characterize Rosa's later work as a printmaker.

In its subject matter, this print parallels the work

of Italianate Dutch artists.

PROVENANCE: John Barnard (Lugt 1419); W. Esdaile (Lugt 2617); H. M. Swope, St. Louis.

SOURCE: Gift of Horace M. Swope 173:1921

Salvator Rosa

109. Five River Gods

Etching, P: 9.5 x 21.1 cm.

Inscriptions: in plate lower left: SR

No visible watermark

Bartsch, XX, 15; Rotili 16

See preceding entry. The other etching of *River Gods* (B. 16) is also in the collection (no. 6:1973). The idyllic quality of these *capricci* foreshadows the graceful work of the eighteenth century. Rotili follows Tomory's chronology for these two prints and places them in the first half of the 1650s.

PROVENANCE: with Stefano Ferrara, Bologna.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 5:1973

Salvator Rosa

110. The Crucifixion of Polycrates, 1662

Etching and drypoint, P: 47.3 x 72.7 cm.

Watermark: Figure in a Shield (similar to Heawood 1354)

Bartsch, XX, 10; Rotili 104 (an undescribed first state, before additional drypoint, is known)

This etching forms a pair with the *Death of Regulus* (B. 9). The painting which reproduces the etching of the *Crucifixion of Polycrates* is in The Art Institute of Chicago and is a *pendant* to *Polycrates Receiving the Fish*. The subject matter in both combinations is erudite; the etchings confront good and bad deaths whereas the paintings illustrate episodes in the life of the tyrant Polycrates.

Rosa's final drawing for the etching is in the Uffizi (S. 6598).

PROVENANCE: with Nathan Chaikin, New York.

LITERATURE: "Among Recent Acquisitions," *CAM Bull.*, n.s., IV/2, 1968, p. 4.

EXHIBITIONS: Rauh, 1970-71, p. 12, no. 13.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 40:1967

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Technical advances in printmaking have often come from major artists seeking new forms of expression rather than from printmakers practicing the discipline for a living. There are, however, exceptions. We have dealt repeatedly with the problems of representing tonal values within the confines of a linear medium, and, in the mid-seventeenth century, two ways of creating solid tone, mezzotint and aquatint, were invented. The interest of the seventeenth century in the whole problem of representing form in light surely led to the invention of these tonal techniques. However, a minor master, Ludwig von Siegen (1609-ca. 1680), is thought to be responsible for mezzotint, whereas Hercules Seghers (1589/90-1635) who first used aquatint, was so private an artist and so little known that the technique may have been rediscovered independently in the eighteenth century. Mezzotint is a technique in which the surface of a metal plate is totally roughed and, if printed, would show a solid black. By scraping away the mat-like burr, the printmaker creates the image in a range from black through grays to the white of a completely burnished section. The second process, aquatint, is used with etching; by coating appropriate sections of a plate with particles of powdered resin, the printmaker prepares the grainy surface which will then be bitten in the acid bath and then print as a tonal area.

During the eighteenth century, both techniques were widely used and fully developed because of the great commercial emphasis on fine reproductive prints. Mezzotint was known as "la manière anglaise" because English engravers used it so often for translating paintings. Aquatint was essential in the reproduction of watercolors whereas the crumbly lines of chalk drawings could be approximated by engraving with special tools (crayon manner engraving) or by soft-ground etching in which the impress of pencil on paper is transferred to the plate. As part of the search for more accurate reproduction, printmakers revived sixteenth century techniques. For example, stipple engraving, first used in Venice around

1500, was further refined, and in keeping with the growing interest in reproducing drawings, watercolors, and pastels in color, the chiaroscuro woodcut returned to fashion.

Perhaps because of the traditional disinterest in reproductive printmaking, the collection of The St. Louis Art Museum has only a modest scattering of good examples of these sophisticated works. The appreciation of eighteenth century graphics has suffered from an equivocal attitude which holds that only prints executed by the designer are, properly speaking, original works of art. As a consequence, only Venetians such as the two Tiepolos (1696-1770; 1727-1804) and Canaletto (1697-1768) and the Spaniard Francisco Goya (1746-1828) are among the few who have enjoyed relatively high reputations. The collection in St. Louis reflects such a point of view; only one print from Canaletto's published work is missing here, and all eighty prints from the 1799 edition of Goya's *Caprichos* (nos. 16-95:1946) are included in the holdings.

**GIOVANNI ANTONIO CANALE,
called CANALETTO
Italian, Venice, 1697-1768**

**111. View of a Town with a Tomb of a
Bishop (fig. 25)**

Etching, P: 30.1 x 30.2 cm.

Inscriptions: in plate lower left: A Canal f. V.
No visible watermark

De Vesme 14; Bromberg 16 ii/ii

Etched views of Venice began in the eighteenth century with Luca Carlevaris' 104 prints issued in 1703. Canaletto's thirty-one published etchings (three more are known in one or two impressions) are the high point of the genre and, indeed, they are one of the major achievements of Venetian printmaking, which was particularly brilliant beginning in the 1740s and 1750s. Dedicated to the British Consul Joseph Smith, Canaletto's series depicts both real and imaginary views of Venice and her surrounding territory. Only one of the prints is dated; the *House with the Inscription* (De Vesme 12; Bromberg 13) is from 1741. As Bromberg has suggested, this signals neither the beginning nor the end of the group (1974, p. 9). The present etching is close in style to the dated *House with the Inscription*.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

EXHIBITIONS: Neilson, 1972, no. 22.

SOURCE: Bequest of Horace M. Swope 127:1940

**Giovanni Antonio Canale, called Canaletto
112. Portico with a Lantern**

Etching, P: 30.1 x 43.4 cm.

Inscriptions: in plate bottom center margin:

A. Canal. f.V.

Watermark: Three Crescents (Bromberg 7)

De Vesme 10 i/iii; Bromberg 10 ii/iii

From around 1741. The *Portico with a Lantern*, like the preceding *View of a Town with the Tomb of a Bishop*, is stylistically more developed than Canaletto's earliest etchings. The artist's first experiments with the technique show him using the etching needle loosely, as if it were a pen. Indeed, Jacob Kainen has suggested that these sketchier prints are the later ones (1967, n.p.). Yet, etching is different from drawing, and in a print like the

Portico with a Lantern, Canaletto has learned to use the medium, varying his system of parallel lines so that the image shimmers with light.

PROVENANCE: with F. Keppel & Co., New York.

EXHIBITIONS: Neilson, 1972, no. 21.

PURCHASE 258:1916

**Giovanni Antonio Canale, called Canaletto
113. The Tower of Malghera**

Etching, L: 29.7 x 42.8 cm.

Inscriptions: in plate lower left: A. Canal f.

bottom center: la Torre de Malghera

Watermark: Three Crescents (Bromberg 7)

De Vesme 2 i/ii; Bromberg 2 ii/iii

As his control of etching developed, Canaletto was able to create a great pictorial or tonal range. Here, the subtle differentiation of grays creates an image of the most ethereal reflections of sky and water.

PROVENANCE: I. D. (Lugt Suppl. 1435a — unidentified); with F. Keppel & Co., New York.

EXHIBITIONS: Neilson, 1972, no. 18.

PURCHASE 351:1915

**Giovanni Antonio Canale, called Canaletto
114. The Locks at Dolo**

Etching, P: 23.0 x 42.9 cm.

Inscriptions: in plate lower right: A Canal F.

bottom center: Le Porte del Dolo

No visible watermark

De Vesme 6 i/ii; Bromberg 6 ii/iii

This, among the most detailed and pictorial of Canaletto's prints, is one of his latest etchings, according to Bromberg (1974, p. 7). The whole group could not have been published before 1744 when Joseph Smith, to whom the set is dedicated, assumed his duties as British Consul in Venice.

The St. Louis Art Museum owns thirty of the thirty-one published etchings. Alas, the quality of impression is not consistently as high as in this splendid example of the *Locks at Dolo*.

PROVENANCE: with R. M. Light & Co., Boston; Mr. & Mrs. Julian I. Edison, St. Louis.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., XI/5, 1975, p. 83, repr. p. 84 and on cover.

EXHIBITIONS: Neilson, 1972, no. 20.

SOURCE: Gift of Mr. and Mrs. Julian I. Edison
50:1975

GIOVANNI BATTISTA TIEPOLO

Italian, Venice, 1696-1770

115. Woman Standing with her Hands on a Vase

Etching, P: 13.8 x 17.5 cm.

Inscriptions: in plate on step lower left: Tiepolo
No visible watermark

De Vesme 6; Rizzi 32 (an undescribed state before
the signature is known)

A great deal of debate surrounds the dating and iconography of both of Tiepolo's series of prints, the *Vari capricci* and the *Scherzi di fantasia* (see Byam Shaw, 1976, pp. 181-83 for a summary). *The Woman Standing with her Hands on a Vase* is from the *Vari capricci*, a set of ten prints first published in 1749 by Antonio Maria Zanetti although the etchings were probably executed as much as ten years earlier.

The St. Louis Art Museum owns a complete set of the *Capricci* (nos. 31-41:1932). The quality of impression of most of these prints is mediocre, suggesting that they are from the second edition of 1785. The present example is, however, well printed and effectively renders Tiepolo's rapid, luminous draughtsmanship.

PROVENANCE: with P. & D. Colnaghi & Co., London.

EXHIBITIONS: Neilson, 1972, no. 28.

PURCHASE 35:1932

Giovanni Battista Tiepolo

116. The Shepherd and Two Magicians

Etching, P: 22.5 x 17.5 cm.

Inscriptions: in plate lower left: Tiepolo
Watermark: Fragment of a Crossbow
(Bromberg 11)

De Vesme 28 i/ii; Rizzi 19 i/ii

The *Scherzi di fantasia* were never published commercially during Tiepolo's lifetime. Rather, impressions were sold individually, and in 1757 twenty of the final group of twenty-four were delivered to the French collector Pierre-Jean Mariette

with the promise of four more etchings, which followed in 1758 (see Russell, 1972, pp. 17 & 33-34). Again, these dates are simply latter *termini*; the etchings may date from the 1740s and probably postdate the *Capricci* set. Later, after his father's death, Giovanni Domenico numbered the plates and formally issued the *Scherzi*. The first posthumous edition is dated either 1775 or 1778. *The Shepherd and Two Magicians* here exhibited is earlier than the published editions and dates from Giovanni Battista's lifetime.

PROVENANCE: with P. & D. Colnaghi & Co., London.

LITERATURE: Rogers, *CAM Bull.*, XVI/3, 1932, repr. p. 34

EXHIBITIONS: Neilson, 1972, no. 30.

PURCHASE 42:1932

GIOVANNI DOMENICO TIEPOLO

Italian, Venice, 1727-1804

117. The Entombment of Christ (The Fourteenth Station), 1749

Etching, P: 22.3 x 18.1 cm.

Inscriptions: in plate bottom margin: Stazione

Ultima./Vinto ha Gesu col' suo morir la Morte./

Apprendo a noi del Ciel Le chiuse porte.

Watermark: Fragment of a Crown

De Vesme 49 i/iii; Rizzi 54 i/iv or v

From Giovanni Domenico's first set of etchings, the *Via Crucis* published in 1749. In 1747, Tiepolo had painted a series of the *Stations of the Cross* for S. Polo, Venice and almost immediately began translating his paintings into etchings; one of the printed set is dated 1748 (*Christ Falls for the Third Time* — De Vesme 44; Rizzi 49). This Museum owns the complete series of prints which includes title and dedication pages as well as illustrations of all fourteen *Stations of the Cross* (nos. 119:1976.1-16).

With their delicate range of gray tones, Giovanni Domenico's etchings are here somewhat closer to the work of Canaletto than to that of his father, Giovanni Battista. Doubtless, it is the reproductive intent which explains the resemblance to Canaletto's more finished, pictorial etchings.

PROVENANCE: with R. M. Light & Co., Santa Barbara.

PURCHASE: Friends' Funds and 1976 Tax Funds
119:1976.16

GAETANO GANDOLFI
Italian, Bologna, 1734-1802

118. Card Players Fighting

Etching, P: 12.1 x 15.9 cm.

Inscriptions: in plate lower right: G.G.B. I et inc.
 No visible watermark, lined

De Vesme 15

According to De Vesme, Gaetano Gandolfi made some twenty-two prints; they vary from free etchings like the *Card Players Fighting*, which are Venetian in inspiration, to the most academic type of reproductive work, the latter datable towards the end of his life.

Gaetano spent 1760 in Venice; however, the influence of the Venetian school is evident in the work of his older brother Ubaldo in the 1750s. Curiously, this Museum owns a drawing by Ubaldo dated 1756 (no. 141:1944) which also represents a brawl at table (see Neilson, 1972, no. 76, repr. & Taylor, 1976, p. 161, pl. 33). Although Ubaldo's drawing and Gaetano's print are not directly related, they do suggest a close community of visual experience. The etching, *Card Players Fighting*, is doubtless from the early years of Gaetano's career.

PROVENANCE: with David Tunick, Inc., New York.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 3:1973

ANTONIO MARIA ZANETTI
Italian, Venice, 1680-1757

(after Parmigianino)

119. St. Andrew, 1722

Chiaroscuro woodcut, B: 15.7 x 7.9 cm.

(three blocks: dark gray-green, medium gray-green, light gray-green)

Inscriptions: in block top center: P AMZ
 right: 1722

No visible watermark, lined

Bartsch, XII (Zanetti), 11 ii/ii

In 1749, the Venetian Count Antonio Maria Zanetti published some seventy chiaroscuro woodcuts after drawings in his own collection; many reproduced sheets by Parmigianino which Zanetti had acquired in 1721 from the collection of the

Earl of Arundel. Reviving this sixteenth century technique — one much used then in the reproduction of Parmigianino's drawings — Zanetti worked on the whole set from 1722 until 1741. The original drawing of *St. Andrew* from which Zanetti worked is not known; a copy of Parmigianino's sketch is in the British Museum (no. 1819-4-15-134 — Popham, 1971, I, OC 45).

PROVENANCE: with David Tunick, Inc., New York.

PURCHASE: Funds donated by Mr. and Mrs. Joseph Henry Grand 12:1976

Antonio Maria Zanetti
 (after Parmigianino)

120. Madonna and Child with Sts. Francis and Jerome

Chiaroscuro woodcut, B: 19.3 x 10.4 cm.

(two blocks: black, blue)

Inscriptions: in block upper left: Praedaro Viro D.
 no/Ioseph Smith/Schedam/have/a
 upper right: Francisco Parmense/extractam/
 Ant.us M.a/Zanetti/D.D.

No visible watermark

Bartsch, XII (Zanetti), 29 ii/ii

See preceding entry.

Parmigianino's drawing for this composition is in the Louvre (no. 6382 — Popham, 1971, I, 363) and, in the Albertina, there is another study (no. 2640 — Popham, *ibid.*, OC 33) which is even closer to Zanetti's woodcut. Popham felt that the Albertina version copied a lost drawing by Parmigianino, and elsewhere he suggested that the drawing in Vienna is Zanetti's own, made in preparation for the print (1953, p. 41).

PROVENANCE: D. C. (not in Lugt); Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 127:1968

JOHN SKIPPE
English, 1741-1812
 (after Parmigianino)

121. An Apostle, 1781 (fig. 26)

Chiaroscuro woodcut, S: 20.6 x 12.3 cm.

(three blocks: gray-brown, light gray-brown, yellow-brown)

Inscriptions: in block lower left: Amico/Jacob
Dansie/typum hunc ex/F. Parmensis/Scheda
Joan. Skippe D:D:/1781

No visible watermark, lined

Le Blanc, III, p. 529, 8; MFA Allen 8a i/ii (Mavor manuscript on file at the Boston Museum Print Room)

Like Antonio Maria Zanetti a generation earlier, Skippe often made chiaroscuro woodcuts after drawings in his own possession. Again, like so many other artists working with the chiaroscuro technique, Skippe is here inspired by Parmigianino, although the Emilian's original drawing is not known.

The identification of this print is based on Anna Hoyt Mavor's notes, on file at the Boston Museum of Fine Arts. There are many more states and even prints by Skippe than have been catalogued previously; Mrs. Mavor is planning a *catalogue raisonné* of his work.

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 136:1968

John Skippe (after Raphael)

122. Joseph Sold into Slavery, 1783

Chiaroscuro woodcut, L: 21.3 x 28.1 cm.

(three blocks: brown, gray-green, yellow-green)

Inscriptions: in block lower right: R d'Ubino/JS:
Scul/1783 below block: Joanni Lane de Hospitio Lincoln; Arm: hoc observantiae pignus, prout Amico debitum/praestantissimo, libenter offert J. Skippe

No visible watermark, lined

Le Blanc, III, p. 529, 4

After Raphael's fresco in the Vatican Logge.

Raphael's designs were occasionally reproduced by chiaroscuro woodcut in the sixteenth century. Consequently, it is only logical to find Raphael's motifs — as well as Parmigianino's — in the chiaroscuro revival of the 1700s.

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 138:1968

NICOLAS LE SUEUR

French, 1690-1764

(after Giovanni Baglioni)

123. The Baptism of St. Prisca, 1729

Etching and chiaroscuro woodcut, P:

41.0 x 27.5 cm.

(two blocks: gray-brown, green)

Inscriptions: in plate bottom margin: Ste Prisque baptisée par S. Pierre/Cabinet de m.r Crozat/gravé à l'eau-forte, et en bois sous sa conduite par Nicolas le Sueur

No visible watermark

Le Blanc, II, p. 533, 16

From *Recueil d'estampes d'apres les plus beaux tableaux et . . . dessins qui sont en France dans le Cabinet du Roy, dans celui du Duc d'Orleans et dans d'autres Cabinets*, 2 vols., 1729-42. These books, made up of 183 prints after drawings, are known as the "Cabinet Crozat" after Pierre Crozat, the collector who directed the publication.

This French project parallels the contemporary work of the Venetian Zanetti, in the eighteenth century chiaroscuro revival. The Parisians, however, used etching for the line "block" to lighten both the work and the effect.

The Baptism of St. Prisca reproduces a drawing by the early seventeenth century Roman artist, Giovanni Baglioni. It is one of eight prints from the "Cabinet Crozat" in the collection.

PROVENANCE: with Craddock & Barnard, London.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 28:1973

JOHN BAPTIST JACKSON

English, 1701-ca. 1780

(after Raphael)

124. Christ Giving the Keys to St. Peter

Chairosuro woodcut, B: 16.9 x 25.1 cm.

(four blocks: gray, gray-brown, light gray-brown, yellow-brown)

No visible watermark, lined

Kainen 1 undescribed first state

Jackson spent the years between 1725 and 1730 in Paris. In associating this print after Raphael's tapestry design with the "Cabinet Crozat" (see

preceding entry], Jacob Kainen has proposed a date of ca. 1727 for Jackson's work which, however, did not appear in the Crozat volumes (1962, pp. 22-3).

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 110:1968

JEAN-BAPTISTE-MARIE PIERRE
French, 1713-1789

125. The Chinese Masquerade, 1735

Etching, P: 30.8 x 42.7 cm.

Inscriptions: in plate bottom margin: Pierre Sculp.
/Mascarade Chinoise faite a Rome le Carnaval
de l'anne MDCCXXXV. Par mrs. les Pension-
naires du Roy de France en son Academie des
arts./a son Excellence Mong.re Le Duc de St.
Aignan Pair de France Chevallier des Ordres du
Roy et Son Ambassadeur Extraordinaire a Rome
No visible watermark

Baudicour 27

For the Roman Carnival of 1735, Pierre and his fellow students at the French Academy prepared a Chinese Masquerade. Their use of Oriental motifs reflects the Rococo taste for "Chinoiserie," in full flower by the fourth decade of the eighteenth century. And Pierre's etching, recording the event, expresses perfectly the lightness of the French Rococo, so sympathetic to the Western idea of Oriental whimsy.

PROVENANCE: with R. E. Lewis, Inc., San Francisco.

PURCHASE: Funds donated by The Women's Chamber of Commerce of Metropolitan St. Louis 79:1969

LOUIS-MARIN BONNET
French, 1736-1793

126. Provoking Fidelity, 1775

Crayon manner engraving, S: 32.3 x 25.3 cm.

Inscriptions: in plate lower left: M. A. Parelle
pinxit center: Provoking Fidelity right: L.
Marin invenit 1775. bottom center: to be sold
at F. Vivares in great Newport street London
No visible watermark, lined

Herold 296

Many of the technical innovations in eighteenth century printmaking were made to reproduce accurately drawings and pastels. These prints were framed and hung on walls as were the originals. Bonnet, responsible for well over 1,000 prints, was an important supplier to this reproductive market.

Provoking Fidelity is the third in a series of ten "Estampes Angloises" which Bonnet published in 1775. Their English inscriptions (not always spelled correctly), the London address, and Bonnet's half-disguised signature are, according to Herold, simply tricks to avoid the tax levied on Bonnet's innovative use of gold in printing (1935, p. 25). It is also noteworthy that English prints were very fashionable in late eighteenth century France. Bonnet may have wished to exploit this vogue by presenting these prints as if they were English or, conversely, by preparing them for sale in London.

PROVENANCE: LM (not in Lugt); with William H. Schab Gallery, New York.

EXHIBITIONS: Rauh, 1970-71, p. 11, no. 6.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 77:1970

JEAN-JACQUES DE BOISSIEU
French, 1736-1810

127. Self-Portrait, 1796 (fig. 27)

Etching and drypoint, L: 28.7 x 23.0 cm.

Inscriptions: in plate below image lower right: J.J.

DB. 1796 in sketch of wife upper left: J.J.DB.
No visible watermark

Boissieu 102 iv/vi

In this state of de Boissieu's *Self-Portrait*, he is shown holding his drawing of his wife. By the final state (StLAM no. 38:1967), Mme de Boissieu has been burnished out and replaced by a sketch of an Italianate Dutch landscape.

PROVENANCE: R. P. Goldschmidt (Lugt 2926); with Lucien Goldschmidt, Inc., New York.

EXHIBITIONS: Rauh, 1970-71, p. 11, no. 4.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 37:1967

WILLIAM BLAKE

English, 1757-1827

128. Thy Sons and Thy Daughters Were Eating and Drinking in Their Eldest Brother's House, 1825

Engraving, P: 21.8 x 17.1 cm.

Inscriptions: in plate upper margin: The Fire of God is Fallen from Heaven . . . below image: London, Published as the Act directs March 8: 1825 by Will.m Blake No 3 Fountain Court Strand Proof

Chine appliqué laid on wove paper marked: J. WHATMAN/TURKEY MILL/1825 (see Heawood 3464)

Russell 33 iv proof; Binyon & Keynes iv/vii

Around 1820, William Blake prepared a set of watercolors illustrating the *Book of Job* (now in The Pierpont Morgan Library, New York) for Thomas Butts. A second set was executed in 1823 (now in the Fogg Art Museum, Harvard University) for John Linnell. Two years later, in 1825, Blake's engravings were published. *Thy Sons and Thy Daughters Were Eating and Drinking in Their Eldest Brother's House* is plate III from the set of twenty-two illustrations. Blake's *Book of Job* is complete in The St. Louis Art Museum (nos. 41-62:1943). The engravings are all from the "proof" edition before the final issue.

PROVENANCE: with William H. Robinson, Ltd., New York.

LITERATURE: Powell, *CAM Bull.*, XXIX/1 & 2, 1944, pp. 16-20.

PURCHASE 44:1943

William Blake**129. Then the Lord Answered Job out of the Whirlwind, 1825**

Engraving, P: 21.7 x 17.0 cm.

Inscriptions: in plate margin: Who is this that darkeneth Counsel by words without Knowledge . . . below image: London Published as the Act directs March 8: 1825 by William Blake No. 3 Fountain Court Strand Proof

Chine appliqué laid on wove paper marked:

J. WHATMAN/TURKEY MILL/1825 (see Heawood 3464)

Russell 33 xiv proof; Binyon & Keynes iv/vii

See preceding entry.

Blake's study of sixteenth century Italian art, particularly that of Michelangelo, is evident throughout his career. In this, Blake shared the interests of other English artists active towards the end of the eighteenth century. With their regular, linear schemes and often mannered forms, sixteenth century Italian prints fed two related currents: the romantic sublime and the abstract neo-classical styles, both emerging in the early nineteenth century. Although Blake's thought is personal, the illustrations to the *Book of Job* are part of this double movement.

PROVENANCE: with William H. Robinson, Ltd., New York.

LITERATURE: Powell, *CAM Bull.*, XXIX/1 & 2, 1944, pp. 16-20.

PURCHASE 54:1943

William Blake**130. Two of the Malebranche Quarrelling, 1827**

Engraving, etching and drypoint, P: 27.2 x 35.6 cm.
Chine appliqué laid on wove paper

Russell 34 iii

In 1824, the year before the *Book of Job* was published, Blake planned the illustrations for an edition of Dante's *Divina Commedia*. He executed 100 watercolors, now divided largely between the Fogg Art Museum, the Tate Gallery, London, and the National Gallery of Victoria, Melbourne. The complete series of prints was never finished; Blake died after engraving the first seven images for the *Inferno*. All seven are included in the collection of this Museum (nos. 34-40: 1943).

PROVENANCE: with William H. Robinson, Ltd., New York.

LITERATURE: Powell, *CAM Bull.*, XXIX/1 & 2, 1944, pp. 16-20.

PURCHASE 36:1943

William Blake**131. The Circle of Falsifiers, 1827**

Engraving, P: 27.7 x 35.4 cm.

Chine appliqué laid on wove paper

Russell 34 vi

See preceding entry.

PROVENANCE: with William H. Robinson, Ltd., New York.

LITERATURE: Powell, *CAM Bull.*, XXIX/1 & 2, 1944, pp. 16-20.

PURCHASE 37:1943

WILLIAM SAY

English, 1768-1834

(after Thomas Lawrence)

132. Portrait of John Philip Kemble,
1814 (fig. 28)

Mezzotint with white heightening, P:
50.5 x 35.5 cm.

Inscriptions: in pencil lower right: w. Say lower
right corner: Impression Touched by Sir Thos.
Lawrence

No visible watermark

O' Doneghue, II, p. 679, 17

A reproductive mezzotint after Sir Thomas Lawrence's *Portrait of John Philip Kemble* in the Museum of Fine Arts, Boston.

Lawrence made corrections here with a brush and white heightening, to indicate areas where Say should burnish further to lighten sections of the image. There is an impression of the final, corrected state in the collection (no. 80:1969.2).

PROVENANCE: with R. E. Lewis, Inc., San Francisco.

EXHIBITIONS: Rauh, 1970-71, p. 12, no. 14.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 80:1969.1

The history of nineteenth century printmaking is, to date, largely that of the French school, and the St. Louis collection, which emphasizes the range of French graphics of that time, reflects this point of view. Foreign artists here represented usually had close ties with France, attracted as they were by the sophisticated exploration in France of many new and difficult problems.

Fundamental fissures appeared in the Western tradition at the end of the eighteenth century. After the American and French revolutions, Napoleon attempted to change further the face and mind of Europe. The results and implications of such upheavals are many-fold, and discussion of them is far beyond our scope; to our purposes is, however, the fact that these changes produced a new set of subjects with attendant stylistic and iconographic problems. It is somehow fitting that much new printmaking in the early years of the nineteenth century was executed in a new technique: lithography.

Invented by a German, Alois Senefelder, who was searching for a way to reproduce sheet music cheaply, lithography received exclusive privileges in Bavaria in 1799. The new technique was a chemical one and very different from the relief-like woodcut or the two intaglio processes, engraving and etching. Using a greasy ink, the artist draws on a lithograph stone (or, later, zinc plate); the stone is then treated chemically (or "etched") so that the drawing will accept the printer's ink and the other parts of the surface will not. This is a planographic process; the lines of the design are neither raised nor lowered.

The aesthetic and commercial changes which lithography brought to printmaking are many; the artist may draw directly on the stone with pen, crayon, or brush and wash. He need not learn special techniques as he had to with the older media, and, after the drawing is made, the whole process of preparing the stone for printing is the province of a highly skilled technician. In fact, if

an artist uses transfer paper for his drawing, he need not even enter a lithographic studio, but may simply send his design to the printer for preparation. As a consequence, lithography is analogous to straightforward draughtmanship; problems basic to the older printmaking techniques, such as tonal representation and freedom of stroke, are no longer an issue; nor is, to a great extent, the number of impressions which may be pulled. Although lithographs become duller and grayer as the printing of a large edition proceeds, the fact that lithography is a planographic process precludes the effect of wear seen in relief or intaglio printing. Much larger editions may be made from lithographic stones than from wood blocks or copper plates. Because of this division between artist and technician and because of the large numbers of lithographs which may be printed from a single stone (numbers which may be increased further by transferring the design to yet another stone), lithography was widely used in all manner of publications, from magazines and newspapers, which multiplied during the nineteenth century, to single prints, conceived as works of art in their own right.

Black and white lithography dominated the first decades of the nineteenth century throughout Europe. Then, towards mid-century, critical taste in France turned to etching. The reasons for this shift are rather involved. As we have seen, lithography encouraged a wider publication of images than ever before possible. Furthermore, photography, invented in the 1820s, was used increasingly in the second quarter of the century. This new, totally mechanical method of reproduction was, at first, so difficult that the duplication of photographs was more limited than that of prints; indeed, printmaking techniques were often used to reproduce photographs. And despite a decision handed down by a French court in 1862 according photography an equivocal status as a fine art, the detailed accuracy of photography was seen in some quarters as a threat to creativity (see, for example, C. Baudelaire 1859, [1962 ed.] pp. 317-19).

If aspects of photography were thought too mechanical, then etching, a technique in which the artist is intimately involved, was a welcome correction. And, since the intaglio processes had so often been used reproductively in the recent past, nineteenth century artists and critics, with their newly objective sense of history, could deliberately turn back to the great age of etching, the seventeenth century. Defining originality as individual creativity, and emphasizing the essential role of spontaneity of artistic impression and imagination, the printmaker's own thinking and touch became paramount in nineteenth century aesthetics.

The whole question of originality becomes particularly acute in the nineteenth century. If an original print is defined as one made by the artist after his own design, then, of course, all reproductive printmaking must be considered a lesser genre. Through the eighteenth century, this is an untenable point of view, as we have seen. To nineteenth century critics, however, the question was an important one, for photography and, to a lesser extent, lithography, raised the issue in a new way. Not only was the concept of the originality of the design at stake, but a debate also raged over the question of the so-called "soulless accuracy" of photography and the virtues of a printmaker's interpretation of another man's work. Today, these issues have been so long resolved in favor of the strict interpretation of originality evolved in the nineteenth century that we now must rediscover the value of reproductive printmaking.

Since, as we noted, photography itself posed technical problems, the reproductive printmaker's job was not eliminated until the twentieth century. For example, a wood engraver (whose technique of using engraving tools on the end of wooden blocks dates from the end of the eighteenth century) would often work from an image photographed on his block. And more complex in concept were plates by printmakers working from their own designs who would sometimes start

from a photographic base, as did men such as Marcellin Desboutsin (1823-1902) and Félicien Rops (1833-1898).

With these blurred lines unsatisfactorily dividing the original from the reproductive—a situation which has presented legal as well as philosophical problems ever since the mid-nineteenth century—several new practices were self-consciously begun around mid-century. Artists started signing their prints to guarantee the originality of their work, and special portfolios of arbitrarily limited editions began to appear. There is a certain irony in this deliberate undermining of the basic, multiple facet of printmaking. Lithography can yield large numbers of impressions, and, in the 1850s, the technique of steel-facing a copper plate was patented, enabling publishers to make enormous editions of intaglio plates. As a consequence, nineteenth century etchings could be first printed in a small issue, then prepared for a larger one which might run into the thousands, thereby dividing the public into the connoisseurs and the uninitiated.

These attitudes and questions remain with us today, and despite recent attempts, the full definition of an original print is virtually impossible. There is a great gap between an artist's ideas and the various photomechanical processes, but the borders shift constantly, and any definition must immediately be so qualified as to be all but useless.

If the nineteenth century began defining modern concepts of originality, other aspects of art and, consequently, of printmaking also changed. One is the whole question of subject matter. Audiences became both broader and more fragmented. With the rise of the middle class, differently monied and educated than the previous patrons of the Church and the aristocracy, the religious and allegorical vocabulary of the West became increasingly archaic, particularly in the eyes of its *avant-garde*. What Charles Baudelaire called "modernity" (1863, [1962 ed.], pp. 466-69), the fleeting moments and aspects of contemporary life, was the difficult

subject of much progressive nineteenth century art. Conversely, in the final decades of the century, an artist could ignore all but the most restricted audience, producing prints of obscure or unidentified meaning and rarified stylization.

Furthermore, horizons were broader than they had ever been, and, with its sense of historical objectivity, the nineteenth century was open not only to revivals (different from influences, which imply continuity) of past art, but also to the art of non-Western traditions. *Japonisme* was the first in a series of modern responses to non-Western art, and, at first, in the 1850s and 1860s this interest in the Orient had the usual result of borrowed motifs inserted into European subject matter. Later, however, Japanese aesthetics, which met nineteenth century artists' interests in contemporary scenes, unusual viewpoints, and flat patterns, had a great influence on the style of Western art. This is particularly apparent in printmaking during the 1890s when limited editions of color lithographs were extremely popular. The portfolios summarize many diverse tendencies which emerged during the nineteenth century. Self-consciously original, directed to a small number of people (who may have been as interested in prints as relatively inexpensive substitutes for paintings as they were in their qualities as graphic art), and showing a wide variety of style, many prints of the 1890s share aims and audiences with the prints of today.

ANTOINE-JEAN GROS

French, 1771-1835

133. Chief of the Mamelukes, 1817

Lithograph, stone: 33.0 x 23.5 cm.

Inscriptions: in stone lower right: Gros

No visible watermark, wove paper

Beraldi 1 (an undescribed first state before the signature is known)

Mamelukes were Egyptians of Turkish descent. First encountered by the French during Napoleon's campaign of 1789-1801 in Egypt, they became part of the exotic subject matter current in early nineteenth century imagery.

Invented at the very end of the eighteenth century by Alois Senefelder, lithography was almost immediately used by artists. The technique had been in use for over a decade when lithographic workshops were formally established in Paris in 1815 and 1816; Gros' *Chief of the Mamelukes* is one of the earliest lithographs printed there.

PROVENANCE: sold Kornfeld & Klipstein, Bern, 9 June 1966, lot 154.

LITERATURE: "Important 19th Century French Lithographs," *CAM Bull.*, n.s., II/4, 1966, p. 1, repr. p. 2.

EXHIBITIONS: Rauh, 1970-71, p. 14, no. 29.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 200:1966

THEODORE GERICAULT

French, 1791-1824

134. A Mameluke Defending a Wounded Trumpeter, ca. 1818 (fig. 29)

Lithograph, L: 34.8 x 28.1 cm.

No visible watermark, wove paper

Delteil 9

Inspired by the same sense of military valor as the preceding lithograph by Gros, Géricault's image of a Mameluke protecting a young French soldier adds narrative pathos to the heroic, bellicose imagery.

PROVENANCE: with R. M. Light & Co., Boston.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 168:1971

RICHARD PARKES BONINGTON

English, 1801-1828

135. The Large Clock Tower, Evreux, 1824

Lithograph, image: 33.5 x 21.1 cm.

Inscriptions: above image top center: P 226

below lower left: Bonington 1824 lower right:

Lith de G. Engelmann bottom margin: Tour du gros horloge, batie sous la domination des Anglais en 1417./Epreuve

Chine appliqué laid on wove paper

Beraldi 4; Curtis 19 ii/ii

From the second Normandy volume, published in 1825, of Baron Isador Taylor's *Voyages pittoresques et romantiques dans l'ancienne France*. Many artists produced thousands of lithographs to illustrate these books, which described France province by province. The series was still incomplete in 1878 when the last volume appeared; by that time, the detached, romantic view of history which had inspired its beginning in 1820 had faded.

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Gift of Horace M. Swope 16:1935

EUGENE ISABEY

French, 1803-1886

136. The Cross at Chaudesaignes, Auvergne, 1831

Lithograph, image: 31.9 x 23.9 cm.

Chine appliqué laid on wove paper

Hédiard 40 i/ii

A proof state before letters of a lithograph prepared for *Voyages pittoresques* (see preceding entry). Isabey executed the lithographs for the two volumes on Auvergne; the present print is for the second, published in 1833.

Hédiard lists eighty-one prints as surely Isabey's; fifty are in the collection of this Museum.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 580:1940

FRANCISCO GOYA

Spanish, 1746-1828

137. Way of Flying, ca. 1816

Etching and aquatint, P: 24.4 x 35.0 cm.

No visible watermark, wove paper

Delteil 214 ii/iii (this impression mentioned);

Harris 260 II (citing Delteil; Harris did not actually see this impression)

Although this print was issued with *Disparates* (often called *Los Proverbios*), a set of etchings unpublished during Goya's lifetime, *Way of Flying* was actually intended to be the concluding plate to *La Tauromaquia* of 1816 (Sayre & others, 1974-75, p. 248). That set illustrates the history of bullfighting with thirty-three etchings; three of these, all from the first edition, are in the collection. *Way of Flying*, however, was not issued in 1816, and the present impression is one of the posthumous trial proofs printed around 1848, some years before the regular edition of *Disparates*, published in 1864.

PROVENANCE: A. Beurdeley (Lugt 421); Ph. Burty (Lugt 2071); Ph. Hofer, Cambridge; with R. M. Light & Co., Boston.

LITERATURE: "Among Recent Acquisitions," *CAM Bull.*, n.s., IV/2, 1968, p. 4, repr. p. 3.

EXHIBITIONS: Rauh, 1970-71, p. 13, no. 27, repr. p. 10.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 7:1968

Francisco Goya

138. Bravo Toro, 1825 (fig. 30)

Lithograph, stone: 30.8 x 40.8 cm.

Inscriptions: in stone lower left: Goya

No visible watermark, wove paper

Delteil 287 ii/ii; Harris 284 II

In 1825, when Goya was seventy-nine years old and an exile in France, he did a set of four lithographs depicting bullfights. *Bravo Toro* is one of these.

Goya's bullfight lithographs share with Eugène Delacroix's work of the 1820s (see following entries) the distinction of being among the greatest in the medium. These artists used lithography pictorially, exploiting both the freedom and the full tonal range peculiar to the technique.

PROVENANCE: with M. Knoedler & Co., New York.

PURCHASE 14:1936

EUGENE DELACROIX

French, 1798-1863

139. Portrait of Baron Schwiter,

1826 (fig. 31)

Lithograph, S: 32.5 x 24.4 cm.

Inscriptions: in stone upper right: AET^s. XXI

lower left: Eug Delacroix

No visible watermark, wove paper

Delteil 51

Here represented as an anxious, even tormented young man, Louis-Auguste Schwiter (1805-1889) was a painter and a pupil of Delacroix.

PROVENANCE: with M. Knoedler & Co., New York.

PURCHASE 30:1938

Eugène Delacroix

140. Lion of Atlas, 1829 (fig. 32)

Lithograph, image: 33.0 x 46.3 cm.

No visible watermark, wove paper, lined

Delteil 79 i(?) /iv

Like its *pendant Royal Tiger* (see following entry), this print is clipped almost to the image, removing inscriptions. Because of this, its state is difficult to determine. However, both its quality and its provenance suggest that it is the earliest one. Both prints are presumably the first states included in Loys Delteil's sale (Hotel Drouot, Paris, 13-15 June 1928, lot 104).

PROVENANCE: L. Delteil (Lugt 773); L. Rosenwald (Lugt Suppl. 1760b); Robert Rosenwald; with R. M. Light & Co., Boston.

LITERATURE: "Among Recent Acquisitions," *CAM Bull.*, n.s., IV/2, 1968, repr. p. 7.

EXHIBITIONS: Rauh, 1970-71, p. 13, no. 23.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 12:1968

Eugène Delacroix

141. Royal Tiger, 1829

Lithograph, image: 32.8 x 46.4 cm.

No visible watermark, wove paper, lined

Delteil 80 i/iv

This print shares its history with the *Lion of Atlas* and belonged to Loys Delteil, Delacroix's

cataloguer and a great expert on nineteenth century prints. We may be more confident about the state of the *Royal Tiger*; the present example lacks the additional work on the image itself present in the subsequent three states.

These two lithographs are among the finest made in the nineteenth century. Delacroix's powerful draughtmanship projects an exotic, savage mood, and his richness of tone is all but coloristic.

PROVENANCE: L. Delteil (Lugt 773); L. Rosenwald (Lugt Suppl. 1760b); Robert Rosenwald; with R. M. Light & Co., Boston.

LITERATURE: "Among Recent Acquisitions," *CAM Bull.*, n.s., IV/2, 1968, repr. p. 7.

EXHIBITIONS: Rauh, 1970-71, p. 13, no. 22, repr. p. 10.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 11:1968

Eugène Delacroix

142. The Death of Ophelia, 1843

Lithograph, image: 18.6 x 25.7 cm.

Inscriptions: in stone lower left: E. D. 1843

No visible watermark, wove paper

Delteil 115 i/iii

Between 1834 and 1843 Delacroix worked on a series of sixteen lithographs illustrating *Hamlet*, a play which haunted the Romantic mind. Thirteen prints were published by the artist in 1843. The complete edition of all sixteen illustrations dates from 1864, a year after Delacroix's death.

PROVENANCE: sold Kornfeld & Klipstein, Bern, 9 June 1966, lot 125.

LITERATURE: "Recent Acquisitions," *CAM Bull.*, n.s., II/4, 1966, p. 1.

EXHIBITIONS: Rauh, 1970-71, p. 13, no. 24.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 199:1966

NICOLAS-TOUSSAINT CHARLET

French, 1792-1845

143. The Stone Breaker, 1830? (fig. 33)

Lithograph, S: 49.9 x 38.8 cm.

No visible watermark, wove paper

Beraldi 335 or 336

If much early nineteenth century imagery is Romantic, emphasizing the exotic, the violent, and even the perverse, another current began to come to the fore in the second quarter: Realism. In the mid-nineteenth century, Realism often carried social overtones, and this monumental image of a laborer speaks eloquently of the dignity of ordinary men.

PROVENANCE: sold Kornfeld & Klipstein, Bern, 9 June 1966, no. 90.

LITERATURE: "Important 19th Century French Lithographs," *CAM Bull.*, n.s., II/4, 1966, p. 1.

EXHIBITIONS: Rauh, 1970-71, p. 13, no. 19.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 203:1966

HONORE DAUMIER

French, 1808-1879

144. Done for Lafayette! . . . Trapped, Old Fellow, 1834

Lithograph, L: 29.2 x 41.6 cm.

Inscriptions: in stone upper left: 21^e Dessin de la

Lithographie mensuelle (mois de Mai) lower

left: Chez Aubert, galerie Vérododak lower

right: Litho de Delaunois bottom: ENFONCE

LAFAYETTE! . . . ATTRAPPE, MON VIEUX!

Chine appliqué on laid wove paper

Delteil 134

Although he was one of the greatest nineteenth century French draughtsmen, Honoré Daumier supported himself as a cartoonist for the French newspapers. He made over 1,000 lithographs on the quirks of French society and politics from a liberal point of view. The present print was published in *L'Association mensuelle* in May, 1834, and is openly critical of King Louis-Philippe, here shown hypocritically mourning the death of General Lafayette. The expression of such republican views was one reason for the strict censorship laws passed in 1835; *L'Association mensuelle* was among the publications suppressed.

PROVENANCE: with R. M. Light & Co., Boston.

LITERATURE: "A Lithograph by Honoré Daumier," *CAM Bull.*, n.s., VII/3, 1971, pp. 3-4, repr. p. 5.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 20:1971

ANTOINE-LOUIS BARYE

French, 1795-1875

145. Bear of the Mississippi, 1836

Lithograph, L: 17.4 x 23.0 cm.

Inscriptions: below image lower left: Im.par Bernard, R del l'Abbaye, 4. lower right: BARYE
bottom: OURS DU MISSISSIPPI

No visible watermark, wove paper

Delteil 6 ii/ii

This lithograph by the famous *animalier*, Antoine-Louis Barye, was published in an *Album lithographique*, according to Loys Delteil.

Portfolios of lithographs were issued almost as soon as the technique was invented; *Specimens of Polyautography* was published in England in 1803 and included work by Benjamin West and Henry Fuseli.

PROVENANCE: with R. M. Light & Co., Boston.

EXHIBITIONS: Flint & Foster, 1966, no. 2, pl. 6.

PURCHASE 81:1965

CHARLES-FRANCOIS DAUBIGNY

French, 1817-1878

146. The Marsh, 1851? (fig. 34)

Etching, P: 14.5 x 21.3 cm.

Inscriptions: in plate lower left: Daubigny inv. sculp.

Chine appliqué laid on wove paper

Delteil 84 undescribed first state

Daubigny began etching in the 1830s, and, consequently, he was one of the earliest revivers of the technique as a vehicle for an artist's own designs. His first portfolios were issued in 1850 and 1851.

Associated with the Barbizon school, Daubigny was a landscape artist whose roots went back to the seventeenth century Dutch painters and to Claude Lorrain; his prints too show the influence of these earlier masters, but they are much more specifically descriptive of particular places.

Daubigny used this composition for a painting, *The Marsh*, dated 1857 and now in the Louvre, Paris. The etching is probably slightly earlier. About twenty years later, it was published in the March 1874 issue of the *Gazette des Beaux-Arts*.

PROVENANCE: with F. Keppel & Co., New York.

PURCHASE 347:1915

CHARLES MERYON

French, 1821-1868

147. The Courts and Petit Pont, Paris, 1850

Etching, P: 26.1 x 18.9 cm.

Inscriptions: in plate upper right corner: C.M.

Watermark: KOOL

Delteil-Wright 24 iii/vii

Trained as a technical draughtsman in the French Navy, Meryon began etching in 1850. He wrote to his father to explain that the *Courts and Petit Pont, Paris* was his first print (see Burke, 1974-75, p. 39). It was one of a series, *Eaux-fortes sur Paris*, which Meryon prepared over a four-year period. His careful draughtsmanship is evident in his every plate, but his prints are not mere illustrations of architecture. The influence of Victor Hugo's evocations of medieval Paris is a major component of Meryon's art as is his own progressively deranged sensibility.

PROVENANCE: C. W. Dowdeswell (Lugt 690); with F. Keppel & Co., New York.

PURCHASE 131:1916

Charles Meryon

148. St. Etienne du Mont, 1852

Etching, P: 24.6 x 13.0 cm.

Inscriptions: in plate upper right: C.M. lower left in pencil: Méryon gave this to Bracquemond, who sold/it to Thibaudeau, who sold it to me /Fredrick Wedmore

No visible watermark

Delteil-Wright 30 iv/viii

From *Eaux-fortes sur Paris*.

PROVENANCE: Félix Bracquemond, Paris; A. W. Thibaudeau, Paris; F. Wedmore (Lugt 1053); with Julius Polk, St. Louis, J. Lionberger Davis, St. Louis.

LITERATURE: S. L. S., *CAM Bull.*, III/2, 1917, repr. p. 3.

EXHIBITIONS: Burke, 1974-75, no. 43, repr.

SOURCE: Gift of J. Lionberger Davis 46:1951

Charles Meryon

149. The Morgue, Paris, 1854

Etching, P: 23.1 x 20.7 cm.

Inscriptions: in plate lower left: C. Meryon del. sculp. mdcccliv lower right: Imp. Rue neuve St. Etienne-du-Mont. No. 26

Watermark: Morel Lavenere

Delteil-Wright 36 iv/vii

From *Eaux-fortes sur Paris*. This is one of Meryon's most famous images, combining as it does his almost hallucinatory meticulous draughtsmanship with a sudden flurry of tiny, tragic figures.

PROVENANCE: with M. Knoedler & Co., New York.

PURCHASE 37:1919

Charles Meryon

150. The Rue des Toiles, Bourges, 1853 (fig. 35)

Etching, P: 21.5 x 12.1 cm.

Inscriptions: in plate lower left: Meryon del sculp 1854 lower right: Rue Ne St. Etienne du Mont 26 in pencil bottom: A Monsieur Niel son tout dévoué/Meryon

No visible watermark

Delteil-Wright 55 iii/ix (incorrectly mentioning this impression as a fourth state)

Meryon's taste for medieval Paris also drew him to Bourges, which he visited in 1850 and 1851, while at work on *Eaux-fortes sur Paris*. He considered a series illustrating Bourges; however, only three plates were prepared.

PROVENANCE: Jules Niel, Paris; A. W. Thibaudeau ? (Lugt 2412); B. B. MacGeorge (cf. Lugt 2412); with M. Knoedler & Co., New York.

PURCHASE 22:1918

Charles Meryon

151. The Apse of Notre Dame, 1854

Etching, P: 16.4 x 29.7 cm.

Inscriptions: in plate lower left: C. Meryon del. sculp. lower right: Imp. Rue neuve St. Etienne-du-Mont 26-

Watermark: HALLINES and HP within a Coat of Arms

Delteil-Wright 38 v/viii

From *Eaux-fortes sur Paris*.

There are thirteen prints by Meryon in the collection and one plate [D.-W. 94]. With the exception of the large *View of San Francisco* [D.-W. 73 iv/iv—*StLAM* no. 172:1921], they are all the earlier states, presumably printed by Meryon himself (see Burke, 1974-75, p. 29).

PROVENANCE: C. W. Dowdeswell (Lugt 690); H. M. Swope (Lugt Suppl. 2868a).

SOURCE: Bequest of Horace M. Swope 645:1940

JAMES McNEILL WHISTLER

American, 1834-1903

152. The Mustard Vendor, 1858

Etching, P: 15.6 x 8.9 cm.

Inscriptions: in plate lower left: Whistler

bottom left: Imp. Delatre Rue St. Jacques 171

No visible watermark, lined

Kennedy 22 ii/v

Whistler's formal training as a draughtsman began in 1854-55 when he was attached to the United States Coast and Geodetic Survey. The analogies with Meryon's naval education are suggestive of a shared technical precision, present in very different moods in the work of the two men. Whistler's first work as an etcher follows Meryon's by a few years. *The Mustard Vendor* is from Whistler's first portfolio, *Twelve Etchings from Nature* (often called the "French Set"), printed in Paris in 1858. Three more prints from the series are in the collection.

PROVENANCE: with Albert Roullier, Chicago; J. Lionberger Davis (Lugt Suppl. 766).

SOURCE: Gift of J. Lionberger Davis 90:1951

James McNeill Whistler

153. The Lime Burner, 1859 (fig. 36)

Etching, P: 24.9 x 17.5 cm.

Watermark: unclear, PL (?)

Kennedy 46 ii/ii

From *Sixteen Etchings on the Thames and other Subjects*, issued in 1871. Usually called the "Thames Set," many of the etchings for the series were made in 1859. They depict the boats, docks, and taverns of the port of London in sharply drawn and composed images. Seven of the sixteen plates are in the collection.

PROVENANCE: H. N. Harrington (Lugt 1347); with Kennedy & Co., New York.

LITERATURE: S. L. S., *CAM Bull.*, III/2, 1917, p. 4, repr. p. 8.

PURCHASE 237:1916

James McNeill Whistler

154. Portrait of Becquet, ca. 1859

Etching and drypoint, P: 25.2 x 19.0 cm.

Watermark: Shield with unclear monogram in center

Kennedy 52 ii/iv

Issued with the "Thames Set" of 1871, and there called *The Fiddler*.

PROVENANCE: H. N. Harrington (Lugt 1347); with Kennedy & Co., New York.

PURCHASE 238:1916

FRANCIS SEYMOUR HADEN

English, 1818-1910

155. Early Morning, Richmond Park, 1859

Etching, drypoint, and sulfur tinting, P: 11.2 x 27.7 cm.

Inscriptions: in plate lower left: The Lark of Heaven's Gate Sings in tree at right: to Dasha below plate in pencil lower right: Seymour Haden

No visible watermark

Harrington 22 ii/ii

Seymour Haden was a surgeon, but he began etching in the 1840s and continued printmaking for decades. He often worked directly from nature, and his prints are the result of both native intelligence and a profound knowledge of the seventeenth century work of Claude and Rembrandt.

Early Morning, Richmond Park was included in Seymour Haden's portfolio *Etudes à l'eau-forte* (pl. X), printed by Auguste Delâtre and published in 1865-66.

PROVENANCE: with Albert Roullier, Chicago.

PURCHASE 1214:1920

Francis Seymour Haden

156. Whistler's House, Old Chelsea, 1863

Etching, P: 17.7 x 33.2 cm.

Inscriptions: in plate lower left: Whistler's House, at Old Chelsea Seymour Haden ft. an 1863 in pencil lower right: Seymour Haden

No visible watermark, laid Japan paper

Harrington 54 trial proof b of c

Inspired by the etchings of James McNeill Whis-

tlar, Seymour Haden's brother-in-law, this print is specifically indebted to Whistler's *Eagle Wharf* (K. 41) from the "Thames Set." The two final states of *Whistler's House, Old Chelsea* appeared in *Etudes à l'eau-forte* (pl. VIII).

PROVENANCE: with Kennedy & Co., New York

PURCHASE 102:1917

CAMILLE COROT

French, 1796-1875

157. Souvenir of Tuscany, ca. 1845

Etching, P: 13.4 x 18.0 cm.

Watermark: HALLINES with a Fragment of a Shield

Delteil 1 ii/iv

Although Corot spent the years between 1825 and 1828 in Italy, according to Loys Delteil, this plate was made around 1845. It was not printed for another two decades or so, for Corot felt ill at ease with the process of actually biting the plate. Félix Bracquemond did this work for him in the 1860s when etching was, as Charles Baudelaire stated, "à la mode" (1862, [1962 ed.], pp. 405-07). The final state was published in the *Gazette des Beaux-Arts* for April, 1875, a full thirty years after Corot's preliminary work.

PROVENANCE: with Paul Prouté, Paris.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 41:1971

Camille Corot

158. Souvenir of Italy, 1863 (fig. 37)

Etching, P: 32.2 x 24.0 cm.

No visible watermark

Delteil 5 i/iv; Bailly-Herzberg 38

Like the preceding print, this plate was etched by Bracquemond (Wickenden, 1912, p. 377).

The final state was published in the April 1863 portfolio of the *Société des Aquafortistes*. Founded in 1862, the *Société* issued portfolios of etchings until 1867. Whereas the date of the inception of the *Société* is sometimes thought to signal the beginning of the etching revival, it should be clear that over a decade of important work preceded this association. The *Société des Aquafortistes* is more the public acknowledgment of a movement than the signal of its beginning.

PROVENANCE: Mr. & Mrs. Milton I. D. Einstein, New York.

SOURCE: Gift of Mr. and Mrs. Milton I. D. Einstein 497:1958

THEODORE ROUSSEAU

French, 1812-1867

159. Oak Trees and Rocks, 1861

Etching, P: 13.1 x 20.7 cm.

Inscriptions: in plate lower right: T. H.

Rousseau mai 1861

No visible watermark

Delteil 4 ii/iii

Like Charles Daubigny, Rousseau was associated with the Barbizon school. This group of painters and, to a lesser extent, printmakers, was concerned with depicting nature as seen. Doing so is actually impossible, but the artists of the Barbizon school, despite their far echoes of seventeenth century work, may have come closer to the ideal of a "pure eye" than their much-discussed successors, the Impressionists.

Rousseau made only four etchings; the earliest date from the 1830s. *Oak Trees and Rocks* is a generation later; its third state was published in the eleventh volume of *Gazette des Beaux-Arts* (1861) where it illustrated the favorable comments Rousseau received for his work shown in the Salon of that year (p. 136).

PROVENANCE: with F. Keppel & Co., New York.

PURCHASE 137:1914

FELIX BRACQUEMOND

French, 1833-1914

160. The Willows of the Mottiaux, 1868 (fig. 38)

Etching, P: 20.2 x 29.5 cm.

Watermark: Bunch of Grapes

Beraldi 190 i/iii

Félix Bracquemond began etching in the early 1850s and continued printmaking throughout his long life. His *oeuvre* is enormous and widely varied in both style and technique. Long recognized as the master technician responsible for interesting many major artists in etching, Bracquemond is just beginning to receive his due as an artist in his own right.

The Willows of the Mottiaux is from a series of eight prints, called *La Seine au Bas-Meudon*, published in 1868. The present example is the first state; an impression of the third is also in the collection (no. 23:1971). Bracquemond's use of the etching needle is much freer than, for example, that of the Barbizon school printmakers. His intent is to capture the nature of fleeting light, and as a result, his etching is less specifically delineated and more impressionistic.

PROVENANCE: with Galerie Documents, Paris.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 22:1971

RODOLPHE BRESLIN

French, 1822-1885

161. The Good Samaritan, 1861

Lithograph, L: 56.5 x 44.4 cm.

Inscriptions: in stone lower left: Rodolphe Breslin

1861 (in reverse) on camel's leg: RB (in reverse)

below image: Imp. Lemerrier Paris

Yellowish china appliqué laid on china paper, lined

Boon 76 i/ii

This is the most famous of Breslin's 150 prints, which all share a compulsively meticulous, detailed draughtsmanship which gives the self-taught artist's images an almost hallucinatory character. The printing history of the *Good Samaritan* is complex. The design was transferred from one stone to a second so that the lithograph could be printed from two stones. With both in use, over 1000 impressions were made between 1867 and the end of the nineteenth century (see Peters, 1972-73, pp. 46-7). The present example was printed from the first stone in 1867.

PROVENANCE: with Allan Frumkin Gallery, Chicago.

LITERATURE: E. S. R., *StLAM Bull.*, n.s., VIII/2, 1972, p. 21, repr. p. 20.

PURCHASE: Friends' Funds 35:1972

EDOUARD MANET

French, 1832-1883

162. The Races, ca. 1865 (fig. 39)

Lithograph, image: 38.6 x 51.0 cm.

Inscriptions: below image: Imp. Lemerrier et

C. ie Paris

Chine appliqué laid on wove paper

Harris 41 (an undescribed first state before the address of the publisher is known)

As the etching revival reached its first peak around 1860, Manet, too, began to use the technique. Executed a few years later, the *Races* is one of his first lithographs. During the mid-1860s, Manet was at work on this theme; along with this print, several paintings survive (see Harris, 1966, pp. 78-82). Remarkable in all of these depictions of races is Manet's head-on view of the event, for the convention was to show the horses running parallel to the picture plane (*ibid.*, p. 79).

As a result, the lithograph is one of the first truly Impressionist prints. The setting with the bank of spectators is topical, and, more importantly, by rapidly sketching both the setting and the horses as they rush toward us, Manet has rendered the actual movement of the race.

PROVENANCE: R. Scoville (Lugt Suppl. 2238b); H. M. Swope, St. Louis.

LITERATURE: T. T. H., *CAM Bull.*, XXV/3, 1940, p. 35.

SOURCE: Bequest of Horace M. Swope 643:1940

Edouard Manet

163. The Execution of the Emperor Maximilian, 1867

Lithograph, image: 33.2 x 43.3 cm.

Inscriptions: below image: Imp. Lemerrier & C. ie Paris in stone lower left: Manet

Chine appliqué laid on wove paper

Harris 54 ii/ii

Like the preceding lithograph, the *Execution of the Emperor Maximilian* is one of a group of works on the same theme. Manet's paintings of the 1867 execution, which took place in Mexico, also survive; some, cut up by the artist, are now fragments. Although Manet's first prints were influenced in part by Goya's etchings, many of which were first published in France in the mid-nineteenth century, here we are properly reminded of Goya's famous painting, the *Third of May*. Yet, Manet's *Execution of the Emperor Maximilian* is a much more contemporary, specific history painting than is Goya's.

Permission to publish this lithograph was denied at the time it was made, and, like the St. Louis impression of the *Races*, it comes from the 1884 edition of 100, issued a year after Manet's death.

PROVENANCE: with Richard Zinser, Long Island.

PURCHASE 81:1953

Edouard Manet

164. The Barricade, 1871

Lithograph, image: 46.5 x 33.2 cm.

Chine appliqué laid on wove paper

Harris 71 undescribed first state before the cleaning of the margins

Here Manet reversed, with many variations, the central group of figures in the *Execution of Maximilian*. Both prints describe contemporary events; the anonymous execution here depicted was one of many carried out after the fall of the Paris Commune. Manet's draughtsmanship is looser in this later lithograph which gives the impression of sudden violence straightforwardly reported.

PROVENANCE: with R. M. Light & Co., Boston.

LITERATURE: "Current Exhibitions," *CAM Bull.*, n.s., VI/4, 1970, repr. p. 8.

EXHIBITIONS: Rauh, 1970-71, p. 14, no. 33, repr. p. 4.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 6:1970

EDGAR DEGAS

French, 1834-1917

165. Singer at a Café Concert, ca. 1878

Lithograph, L: 25.9 x 19.3 cm.

No visible watermark, wove paper

Delteil 53 i/ii; Adhémar 33 i/ii

Degas did his first etchings in the late 1850s and continued to make prints into the 1890s. With very few exceptions, none of this work was intended for formal publication. Rather, Degas looked upon printmaking as a means of technical experimentation with effects not possible in other media.

Guided in part by the then-unusual viewpoints found in photographs and Japanese prints, Degas' concern in seizing the very moment of perception is of the sharpest Impressionist intent. In his prints

of the 1870s, the artist was particularly interested in representing the effects of various kinds of light; the *Singer at a Café Concert* is the record of a moment in an evening performance.

PROVENANCE: H. M. Swope, St. Louis.

LITERATURE: T. T. H., *CAM Bull.*, XXV/3, 1940, p. 38.

EXHIBITIONS: Ittmann, 1967, no. 2.

SOURCE: Bequest of Horace M. Swope 248:1940

Edgar Degas

166. *Singer*, ca. 1878 (fig. 40)

Aquatint and soft-ground etching, P:
16.0 x 12.0 cm.

No visible watermark

Delteil 25 iii/iii; Adhémar 39 iii/iii (this impression illustrated)

From approximately the same time as the preceding *Singer at a Café Concert*. Whereas the subject matter of both prints is the same, here Degas is experimenting with textures and variations in tone to realize the impression of a singer at work under artificial light.

PROVENANCE: Atelier Degas (Lugt 657 — sold Paris, Galerie Georges Petit, 22-23 November 1918); H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope 247:1940

Edgar Degas

167. *At the Louvre: Mary Cassatt in the Etruscan Gallery*, 1879/80

Etching, aquatint, and electric crayon, P:
27.0 x 23.7 cm.

No visible watermark, Japan paper

Delteil 30 vi/vi; Adhémar 53 vi/vi

In 1879, Degas was planning a serial publication to be called *Le Jour et la nuit*. Like other such projects, it was to include original graphics. Degas involved Camille Pissarro, Félix Bracquemond, and Mary Cassatt, but the project never materialized. *Mary Cassatt in the Etruscan Gallery* was to be Degas' contribution to *Le Jour et la nuit*, but since it was never published, the prints were sold separately.

PROVENANCE: Atelier Degas (Lugt 657 — sold Paris,

Galerie Georges Petit, 22-23 November 1918); with Peter Deitsch, New York; Mr. & Mrs. G. Gordon Hertslet, St. Louis.

LITERATURE: E. S. R., *StLAM Bull.*, n.s., VII/5, 1972, pp. 3-4, repr. p. 5.

SOURCE: Gift of Mr. and Mrs. G. Gordon Hertslet 62:1971

CAMILLE PISSARRO

French, 1830-1903

168. *St. Martin's Fair, Pontoise*, 1879 (fig. 41)

Etching and aquatint, P: 11.8 x 16.0 cm.

Inscriptions: below plate lower left in pencil:

No. 1-3^e état/faire de Saint Martin à Pontoise

lower right: C. Pissarro

No visible watermark, wove paper

Delteil 21 iii/iv

One facet of late nineteenth century printmaking is its privacy; at times editions were so small that the artist must have been interested only in the aesthetic effects peculiar to printmaking, not in its ability to produce multiple images.

The present impression of *St. Martin's Fair, Pontoise* is one of two examples of the third state; Pissarro made only nine impressions of the print in all four states. Consequently, the artist doubtless thought of the prints almost as works of art in their own right.

Around 1880, several printmakers, including Degas and Pissarro, were very interested in the tonal possibilities of aquatint. Here Pissarro has used etching and aquatint to reproduce the impression of a quiet village in snow.

PROVENANCE: Dr. S. Pollag, Zurich; with R. M. Light & Co., Boston.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., XI/3, 1975, p. 49, repr. p. 48.

PURCHASE 1:1974

FELIX-HILAIRE BUHOT

French, 1847-1898

169. *The Winter of 1879 in Paris*, 1879

Soft-ground etching, aquatint, and roulette, P:
23.8 x 34.7 cm.

Inscriptions: in plate main image lower left: Felix Buhot Paris xbre 1879 lower right: à la Place Breda/9 Décembre lower left corner: L'Art Chasseurs publiques (in reverse) FB/25 Sur Boulevard des Italiens (in reverse) L'Hiver de 1879 a Paris bottom margin: Imp. A. Salmon Buhot's stamp (Lugt 977)

No visible watermark, Japan paper

Bourcard 128 iii/v

A prolific and experimental etcher, Buhot was involved with many currents of French art in the latter half of the nineteenth century, particularly the influence of Japanese art and Impressionism, the latter often closely allied with *Japonisme*.

The Winter of 1879 in Paris is, properly speaking, an Impressionist print, depicting the effect and mood of a specific, bitter cold in the streets of Paris. The marginal images elaborate on the central scene, and these *remarques* are at least reinforced by a similar Japanese technique of oblique narrative (Cate in Weisberg & others, 1975-76, no. 99, p. 84).

The third state of the *Winter of 1879 in Paris* was published in the magazine *L'Art* in 1881. The present impression, on Japan paper, was probably made separately from the regular edition.

PROVENANCE: M. Dumont, Lyons (sold Hotel Drouot, Paris, 3 May 1910, lot 42); Mr. & Mrs. Milton I. D. Einstein, New York.

SOURCE: Gift of Mr. and Mrs. Milton I. D. Einstein 210:1951

NORBERT GOENEUTTE

French, 1854-1894

170. *Woman on the Pont de l'Europe* (fig. 42)

Etching and aquatint, P: 30.6 x 24.5 cm.

Inscriptions: in pencil below image middle: ler etat 3 epreuves No 2 right: Norbert Goeneutte Goeneutte's stamp (Lugt 1182)

No visible watermark

Beraldi 37 i/iii

Norbert Goeneutte has been called a "petit maître" of Impressionist etching (Melot, 1974, p. 7). His depiction of a contemporary street scene amidst rising steam and smoke, and his anchoring of the fleeting moment with the Japanese-inspired, ab-

stract shapes of the girder bridge closely parallels similar scenes in Gustave Caillebotte's work of the mid-1870s.

Woman on the Pont de l'Europe is an Impressionist print, concerned with the representation of the visual world; yet its composition is carefully controlled by the adaptation of non-Western conventions.

PROVENANCE: with James Bergquist, Boston.

PURCHASE: Funds donated by Mrs. Richard L. Brumbaugh 79:1976

JAMES McNEILL WHISTLER

American, 1834-1903

171. *Little Venice*, 1879/80

Drypoint, P: 18.5 x 26.2 cm.

Inscriptions: in pencil tab bottom margin: butterfly with "imp"

Watermark: Fragment of a Crown of a Shield

Kennedy 183

Bankrupt in 1879, Whistler was commissioned in that year by the Fine Arts Society to etch twelve views of Venice. *Little Venice* is from *Venice, a Series of Twelve Etchings* published in 1880 upon Whistler's return to London from Italy.

This impression is printed in gray ink and wiped so that much tone remains along the lower part of the plate. Whistler's variation of inks and their colors, of methods of wiping the plate, along with his insistence on old papers for printing, tends to make his later work exquisitely refined as well as experimental. Each impression often has a markedly individual character.

PROVENANCE: with Kennedy & Co., New York.

PURCHASE 103:1917

James McNeill Whistler

172. *The Fruit Stall*, 1879/80

Etching, P: 22.4 x 14.9 cm.

Inscriptions: in pencil tab bottom margin: butterfly with "imp."

No visible watermark

Kennedy 200 vii/vii

From *A Set of Twenty-Six Etchings by James A. McN. Whistler* published in 1886. When the artist returned from Venice in 1880, he had many more

etchings than the twelve originally commissioned of him. The so-called "Second Venice Set" was put together from plates not used in 1880.

The present impression, printed in a light reddish-brown ink, postdates the edition in which the sixth state was used. This is not atypical of Whistler; he worked on his plates continually.

PROVENANCE: H. Mansfield (Lugt 1342); with A. Hahlo & Co., New York; H. G. Whittemore (Lugt Suppl. 1384a); J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 103:1951

AUGUSTE RODIN

French, 1840-1917

173. Spring, 1883

Drypoint, P: 14.4 x 9.6 cm.

Inscriptions: in pencil lower right: A Rodin

On parchment

Delteil 4

Visiting the expatriate French etcher Alphonse Legros in London during 1882, Rodin began a brief period of printmaking. Indeed, ten of the eleven drypoints listed by Loys Delteil were executed during the 1880s.

It has been pointed out recently that the motif of *Spring* derives from a Sèvres vase (Bowness & Dempsey, eds., 1970, p. 115, no. 197). The mass of figures in movement, shown in a strong light, also has stylistic parallels with the studies for the *Gates of Hell* of 1880-87.

Spring was published in the March, 1902 issue of the *Gazette des Beaux-Arts*; the present impression is one of fifty printed on parchment at that time.

PROVENANCE: Dr. Moyer S. Fleischer, St. Louis.

SOURCE: Gift of Mrs. Moyer S. Fleischer in memory of Dr. Moyer S. Fleischer 162:1968

JAMES JACQUES JOSEPH TISSOT

French, 1836-1902

174. Emigrants, 1880

Etching and drypoint, P: 34.5 x 16.1 cm.

Inscriptions: in plate top step left: J. J. Tissot

below plate lower left in pencil: J. J. Tissot (Lugt 2399) lower right: Tissot's stamp (Lugt 1545)

No visible watermark

Beraldi 36 (undescribed early states are known)

From 1871 to 1882, Tissot was resident in London where he became seriously interested in printmaking. The composition of *Emigrants* looks back to James McNeill Whistler's *Rotherhithe* (K. 66) of 1860, but Tissot's potentially pathetic narrative undertones and his density of visual description are typical of Victorian art towards the end of the century.

PROVENANCE: G. O. Carpenter, Jr., St. Louis.

SOURCE: Gift of George O. Carpenter, Jr. 234:1951

James Jacques Joseph Tissot

175. The Mysterious Woman, 1885 (fig. 43)

Etching and drypoint, P: 39.8 x 25.1 cm.

Inscriptions: in plate lower right: J. J. Tissot

Watermark: VAN GELDER

Beraldi 71 undescribed early state

From 1883 to 1885, Tissot executed a series of eighteen paintings illustrating types of Parisian women (*La Femme à Paris*), and, in 1885, he reproduced their compositions in a set of prints. The location of the painting corresponding to *The Mysterious Woman* is unknown.

Both the paintings and the prints are illustrations of specific social types. They are part of the nineteenth century interest in the structure of contemporary urban society, a concern paramount in literature as well as the fine arts.

PROVENANCE: with James Bergquist, Boston.

PURCHASE: Funds donated by Mrs. Richard L. Brumbaugh 80:1976

James Jacques Joseph Tissot

176. The Walk, 1885 or 1886 (fig. 44)

Color etching, roulette, and mezzotint, two plate measurements: 10.8 x 7.3 cm.; 9.3 x 7.3 cm.

(for one mezzotint plate)

Inscriptions: in etched and in etched and mezzotinted plates lower left: J. J. Tissot

Watermark: Fragment of a Crowned Shield

These six undescribed prints are from a group of sixty-seven impressions sold with Tissot's estate in 1903. They were apparently never published and are unique in Tissot's *œuvre* for their use of color (Michael Wentworth, written communication).

Four plates are represented in the St. Louis series, one etched, two mezzotinted, and a fourth both etched and mezzotinted. All four appear to have been used in the final six-color print. The plates were colored by hand for each successive printing, and this method is analogous to the technique Mary Cassatt was to work out in 1891. Tissot, however, superimposed colors, thinking, perhaps, that they would mix on the plate. Such an attempt was only partially successful.

PROVENANCE: Vente Tissot, Hotel Drouot, Paris, 9-10 July 1903, lot 153 bis; Mr. & Mrs. Milton I. D. Einstein, New York.

SOURCE: Gift of Mr. and Mrs. Milton I. D. Einstein 558:1958.1-.6

FELIX BRACQUEMOND

French, 1833-1914

177. Portrait of Edmond de Goncourt, 1882

Etching, P: 45.9 x 32.0 cm.

Inscriptions: in ink lower right: Bracquemond

No visible watermark, Japan paper

Beraldi 54 viii/viii

To date Bracquemond's most famous print, the *Portrait of Edmond de Goncourt* is not only a technical masterpiece, but also a curious portrait of an equally curious man; with his brother Jules, Edmond de Goncourt was a writer, a critic, an art historian, and a collector. The whole composition recalls *avant-garde* portraiture of the 1860s; Bracquemond's careful depiction of an eighteenth century French plaque and a Japanese ornament specifically refers to the Goncourts' interests, as does the portfolio of etchings marked with Jules' name. Yet the background dissolves into abstracted shapes, and the sitter watches us uneasily.

Bracquemond's drawing of Edmond de Goncourt is in the Louvre (no. RF. 22989) and is signed and dated 1880. The drawing is in the same direction as the etching, executed two years later.

PROVENANCE: with F. Keppel & Co., New York.

PURCHASE 3:1914

Félix Bracquemond

178. The Gulls, by 1885 (fig. 45)

Etching, P: 37.7 x 53.4 cm.

Inscriptions: lower right in pen: *ler etat/*

Bracquemond

Watermark: ARCHES

Beraldi 223 i/iv

In the 1860s, Bracquemond had begun etching studies of birds either as direct copies from Japanese prints or as works indirectly inspired by the Far-Eastern aesthetic. Although he may still be drawing upon this earlier work, Bracquemond's *Gulls* is probably more immediately indebted to photographic models; Etienne-Jules Marey's similar studies of birds in flight were taken in the 1880s.

Unpublished at the time of Beraldi's catalogue (1885), the fourth and final state of this print was published in 1887. Bracquemond also prepared another version on a smaller scale. The smaller print of the *Gulls* was first reproduced from the larger by heliogravure and then etched. This second version (B. 782) was published in the portfolio *La Mer* of 1895 (Bouillon, 1972, p. 20, no. 20 & p. 22, no. 26).

PROVENANCE: H. Beraldi (Lugt 230); Charles Nagel, St. Louis.

SOURCE: Gift of Charles Nagel 4:1922

Félix Bracquemond

179. Jeannot Lapin, 1891 (fig. 46)

Etching, P: 24.5 x 33.9 cm.

Inscriptions: in ink in plate on wall: 91 lower right: *à monsieur Garnier/Bracquemond*

No visible watermark, blue paper

Beraldi-Bouillon 819 viii(?) / xii

Jean-Paul Bouillon has noted that there are a dozen states of this print, although their sequence is not yet established (1972, p. 23, no. 30). The St. Louis impression of *Jeannot Lapin* corresponds to the example described by Bouillon (*ibid.*). There is an earlier state in The Metropolitan Museum (no. 23.65.89) whereas the twelfth and final one is probably that published by Georges Petit in 1894.

Edouard Manet etched a similar composition in the 1860s, and, it is likely that Bracquemond's print shared with Manet's a common source in the eighteenth century work of Jean-Baptiste Chardin (Harris, 1970, p. 172). Whereas Manet's interest in Chardin is surely part of the *avant-garde* revival of eighteenth century art in the 1860s, Bracquemond's

mond's exquisitely etched and highly finished *Jeannot Lapin* may have been made in response to critics of the 1890s who doubted the originality of such careful work.

PROVENANCE: with David Tunick, Inc., New York.

PURCHASE 2:1974

JAMES McNEILL WHISTLER
American, 1834-1903

180. The Dancing Girl, 1890

Lithograph, S: 32.0 x 20.5 cm.

Inscriptions: signed with the butterfly, both in the stone and in pencil

No visible watermark

Way 30

Whistler's late lithographs have an ethereal effect; their subjects all but dissolve in the faint, delicate strokes of the lithographic crayon; aesthetic intent is paramount and any idea of representation or narration is left far behind.

This impression of the *Dancing Girl* is from the first edition of thirty-two.

PROVENANCE: Rosalind Bernie Philip (Lugt 406); with M. Knoedler & Co., New York.

PURCHASE 3:1919

EDGAR DEGAS
French, 1834-1917

181. Out of the Bath, ca. 1890/2 (fig. 47)

Lithograph, image: 28.5 x 24.5 cm.

Inscriptions: lower right in pencil: Degas

No visible watermark

Delteil 63; Adhémar 67 ii/ii

Degas' first cataloguer, Loys Delteil, did not know of this second state in which the maid on the right had been removed from the stone; the eight known impressions were listed by Ittmann in his 1967 publication.

This motif of a woman drying herself is one Degas treated repeatedly in the 1890s, and among the many versions is a series of lithographs, known only in single or very rare impressions (Adhémar 64-66). They are technically very complex, and Michel Melot has suggested that Degas may have been experimenting with a way to reproduce a

drawing photographically (1974, nos. 203-205, pp. 88-91); the present lithograph, and another similar one (Adhémar 68), might then be, in part, the result of the failure of this other attempt.

PROVENANCE: with M. Knoedler & Co., New York.

LITERATURE: H. M. S., *CAM Bull.*, XX/1, 1935, p. 10.

EXHIBITIONS: Ittmann, 1967, no. 14, repr. p. 27.

PURCHASE 18:1933

MARY CASSATT
American, 1844-1926

182. Afternoon Tea Party, 1891

Drypoint and color aquatint, touched with gold paint, P: 34.6 x 26.8 cm.

Bottom margin, Cassatt's stamp (Lugt 604)

No visible watermark

Breeskin 151 iii/iii

One of ten drypoints and color aquatints executed in 1891 in an edition of twenty-five each.

Japanese art first began to have an influence in France in the 1860s. By the 1890s, the aesthetic of unusual viewpoints, flat patterns, and subtle color harmonies was one of the greatest single sources for French printmaking. Woodcuts and lithographs were particularly susceptible to such stylistic treatment. Resident in Paris and properly a member of the French school, Miss Cassatt deliberately set out to use drypoint and aquatint to imitate the Japanese method of woodcut in which individual blocks are printed in flat tones (Breeskin, 1948, p. 50). Cassatt colored the plates by hand (*à la poupée*) and here used three to print the final image. Several prints in the series are more overtly indebted to Japanese form and content than *Afternoon Tea Party*. But this print, particularly complex in its spatial shifts and interlocking patterns, is part of the shared, ultimately Oriental aesthetic of the series.

PROVENANCE: with David Tunick, Inc., New York.

PURCHASE: Funds donated by Mr. & Mrs. Warren McK. Shapleigh, Mrs. G. Gordon Hertslet and Mrs. Richard L. Brumbaugh; Tax Funds 4:1976

AUGUSTE-LOUIS LEPERE

French, 1849-1918

**183. The Houses of Parliament at
Nine O'Clock in the Evening, 1890**
(fig. 48)

Wood engraving, B: 29.1 x 48.3 cm.
Inscriptions: in block lower left: A Lepere del sc.
in pencil lower right: A Lepere
No visible watermark, Japan paper

Lotz-Brissonneau 231

Lepère was one of the most gifted wood engravers. Going well beyond the extraordinary technical facility that many of his colleagues demonstrated in using the technique tonally and reproductively, Lepère here captures a sense of actual, physical atmosphere. This quality is shared with Impressionist painting, and the *Houses of Parliament* is closer to Impressionist aims than many prints produced by painters of that school.

Much of Lepère's work was done for magazines; this print was published in *Black and White*.

PROVENANCE: J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 474:1956

Auguste-Louis Lepère

184. Poetry and Music Assisting the Arts
(fig. 49)

Three-color wood engraving, B: 19.0 x 13.5 cm.
Inscriptions: in pencil lower left: à l'ami Lotz/AL
lower right: A Lepère état 1/20
No visible watermark, China paper

Lotz-Brissonneau 217

A trial proof of a print prepared as a frontispiece for a Gala program at the Opéra. Three blocks were used in printing the final image, and The St. Louis Art Museum has proofs from two of the three (nos. 89:1951.3 & 4). There is also a later state, monogrammed in the image and signed lower right in the block (no. 89:1951.1). Colors vary among these four examples; the present impression is printed in shades of brown, tan, and blue-green, whereas the later example is executed in yellow-brown, orange, and turquoise.

The literary allegory of *Poetry and Music Assisting the Arts*, shown as two Junoesque figures aiding an abandoned old man within sight of a

factory town, is symptomatic of the awkward iconographic questions posed by the needs of the new, urban society of the nineteenth century.

PROVENANCE: A. F. Lotz-Brissonneau, Nantes; with P. & D. Colnaghi & Co., London; with M. Knoedler & Co., New York; J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 89:1951.2

HENRI DE TOULOUSE-LAUTREC

French, 1864-1901

185. Aristide Bruant, 1893

Lithograph, image: 26.5 x 20.7 cm.
Inscriptions: in stone lower right: TL
No visible watermark, simulated Japan paper
Delteil 34; Adhémar 38

Although Lautrec had made a few early prints, his career as a graphic artist properly began in 1891 with his poster for the Moulin Rouge (Adhémar 1). With its bold design and its café subject matter, the lithograph set the tone for much of his work, which includes over 300 prints, most executed in less than a decade.

In 1893, André Marty (who also began publishing *L'Estampe originale* in that year), issued *Café Concert*, a portfolio of twenty-two lithographs illustrating the performers in the smaller French music halls. Georges Montorgueil wrote the text, Henri Ibels executed eleven lithographs and *Aristide Bruant* is one of the remaining eleven for which Lautrec was responsible.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 609:1940

Henri de Toulouse-Lautrec

186. Yvette Guilbert, 1893

Lithograph, image: 24.0 x 19.0 cm.
Inscriptions: in stone lower right: TL
No visible watermark, simulated Japan paper
Delteil 29; Adhémar 29

From *Café Concert* (see preceding entry). The series (Adhémar 28-38) is complete in St. Louis.

In these eleven lithographs, Lautrec seized sudden, essential aspects of the artists and spectators in a sharp economy of line. Much has been written about the influence of Japanese art on these

obliquely-composed, rapidly-drawn images. It is essential to realize, however, that Lautrec's stylizations are in the service of an acute sense of character; much more obviously naturalistic art is often less real than Lautrec's striking café scenes which are, in some respects, the descendants of Degas' work of the 1870s.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 602:1940

Henri de Toulouse-Lautrec

187. *Folies-Bergère: Les Pudeurs de M. Prudhomme*, 1893

Lithograph, L: 37.2 x 26.8 cm.

Inscriptions: in stone lower right: TL lower right in pencil: 30/Lautrec's stamp (Lugt 1338)/

Kleinmann's stamp (Lugt 1573)

No visible watermark, wove paper

Delteil 46; Adhémar 49

Printed in an edition of 100, the lithograph was also used to illustrate the 17 December 1893 issue of the newspaper *L'Escarmouche*, for which Lautrec provided the theatre illustrations.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 615:1940

Henri de Toulouse-Lautrec

188. *Réjane and Galipaux in Madame Sans-Gêne*, 1894

Lithograph, S: 33.2 x 26.5 cm.

Inscriptions: in stone lower right: TL in pencil lower right: N° 44/Lautrec's stamp (Lugt 1338)

No visible watermark, wove paper

Delteil 52; Adhémar 56

This lithograph was made for *L'Escarmouche*, but the print never appeared because the magazine ceased publication in March of 1894. *Réjane and Galipaux* was issued in an edition of 100.

Printed in an acid-green ink, the lithograph conveys the exaggerated movement of the two actors under gaslight as a witty, but slightly debauched pattern.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 616:1940

Henri de Toulouse-Lautrec

189. *Madame Réjane in Madame Sans-Gêne*, 1894 (fig. 50)

Lithograph, zinc plate: 29.5 x 24.1 cm.

Inscriptions: in stone lower left: TL

No visible watermark

Delteil 266; Adhémar 57

Depicting the same actress in the same play as the preceding print, this lithograph was not issued for publication, for only twelve impressions were made in 1894.

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Bequest of Henry V. Putzel 19:1970

Henri de Toulouse-Lautrec

190. *La Terreur de Grenelle*, 1894

Lithograph, image: 17.2 x 10.9 cm.

Inscriptions: in stone lower center: TL lower right:

Lautrec's stamp (Lugt 1338) lower left:

Kleinmann's stamp (Lugt 1573)/16

No visible watermark, simulated Japan paper

Delteil 72 i/ii; Adhémar 79 i/ii

This, too, illustrates a play, *Gigolette*, performed in Paris in late 1893.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 619:1940

Henri de Toulouse-Lautrec

191. *Linger Longer, Loo*, 1898

Lithograph, stone: 29.8 x 23.4 cm.

Inscriptions: in stone lower right: TL

No visible watermark

Delteil 259; Adhémar 315

In 1894, André Marty published Lautrec's first series of portraits of Yvette Guilbert (Adhémar 85-102). Four years later, the London firm, Bliss and Sands, commissioned a second set illustrating the singer as she performed. This portfolio, which includes *Linger Longer, Loo*, is known as the *English Series*; seven of the eight prints are in the St. Louis collection.

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Bequest of Henry V. Putzel 18:1970

Henri de Toulouse-Lautrec

192. Pessima, 1898

Lithograph, stone: 26.5 x 23.6 cm.
Inscriptions: in stone lower left: TL
No visible watermark
Delteil 254; Adhémar 310

From the *English Series* (see preceding entry). The edition was a rather large one; 350 sets were printed. They are delicately drawn and without the decorative touches and incisiveness of the earlier set. Nonetheless, Guilbert's moods as a performer are depicted with a wondrous subtlety, and the images of the *English Series* are psychologically more penetrating than those of the earlier, more theatrical set.

PROVENANCE: H. V. Putzel, St. Louis.

SOURCE: Gift of Henry V. Putzel 50:1962

Henri de Toulouse-Lautrec

193. The Jockey, 1899 (fig. 51)

Lithograph, S: 51.5 x 26.0 cm.
Inscriptions: in stone lower right: HTL 1899
(in reverse)
No visible watermark
Delteil 279; Adhémar 365

Although Lautrec's prints and posters of the theatres, the cafés, and their often bizarre inhabitants are perhaps his most famous, his lithographs of animals are among the most sympathetic depictions of their kind.

This audaciously-composed image catches the horse and rider in fleeting, quivering movement. The lithograph was also issued in color; each version was printed in an edition of 100.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 625:1940

ODILON REDON

French, 1840-1916

194. The Sense of Hearing, 1893

Lithograph, image: 26.5 x 25.0 cm.
Inscriptions: below image lower right:
OdR/*L'Estampe originale* stamp (Lugt 819)
Chine appliqué laid on wove paper

Mellerio 126 proof before letters; Stein & Karshan 63

A mysterious symbol for a non-visual sense, Redon's lithograph appeared in the second album of *L'Estampe originale*, a portfolio published by André Marty and issued quarterly between 1893 and 1895. In this period, ninety-five prints were published in editions of 100 each. It was one of the most important collectors' albums, which flourished during the 1890s, and it doubtless inspired others like *L'Epreuve* (1894), Ambrose Vollard's *Album des peintres-graveurs* (1896-97), and *L'Estampe moderne* (1897-99). Such portfolios were issued both to underscore the importance of original graphics and to exploit the collector's awareness of that fact.

PROVENANCE: with Peter Deitsch, New York.

PURCHASE 37:1954

PIERRE BONNARD

French, 1867-1947

195. Poster for Le Salon des Cent, 1896

Four-color lithograph, image: 61.5 x 42.0 cm.
Inscriptions: lower right in pencil: Bonnard
Watermark: B F K Rives

Roger-Marx 45 undescribed early state

A proof state before letters of an exhibition poster in which the contemporary Parisian woman is drawn suggestively, economically, and wittily.

PROVENANCE: sold Kornfeld & Klipstein, Bern, 9 June 1966, lot 89, pl. 80.

LITERATURE: "Important 19th Century French Lithographs," *CAM Bull.*, n.s., II/4, 1966, p. 3 repr. on cover.

EXHIBITIONS: Rauh, 1970-71, p. 13, no. 18, repr. p. 8.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 197:1966

Pierre Bonnard

196. Canoeing, 1897

Four-color lithograph, stone: 28.4 x 48.0 cm.
Inscriptions: in pencil lower left: P. Bonnard
No visible watermark, wove paper

Roger-Marx 44

From the second *Album des peintres-graveurs* of

1897, published by Ambrose Vollard in an edition of 100.

Many of the prints published in the collectors' portfolios of the 1890s have enjoyed great popularity for they often included images like Bonnard's *Canoeing*, which, through deliberate simplification and stylization, convey the essence of sun-drenched calm.

Such prints, particularly those in color, were virtually the creation of the 1890s.

PROVENANCE: Jean Goriany, New York.

PURCHASE 31:1942

PAUL CEZANNE

French, 1839-1906

197. The Bathers, 1896/7

Six-color lithograph, stone: 24.2 x 29.4 cm.

No visible watermark

Venturi 1156; Goriany, 1943, i/ii

Cézanne was not really interested in printmaking, and it was Ambrose Vollard's eagerness as a dealer and publisher of lithographs which pushed the artist into the medium in the 1890s. Cézanne worked closely with the master printer Auguste Clot. In fact, for this lithograph, Cézanne drew only the blacks on the stone. Clot prepared the other stones for the color washes by working from a Cézanne watercolor formerly in the collection of Gaston Bernheim de Villiers, Paris. Strictly speaking, a lithograph like the *Bathers* is partially reproductive, although the use of such a distinction is clearly debatable.

Clot did the printing for Vollard's second *Album des peintres-graveurs*, issued in 1897. This lithograph was included in its second state. Not until 1943 was the first state, here exhibited, identified.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

LITERATURE: T. T. H., *CAM Bull.*, XXV/3, 1940, p. 34.

SOURCE: Bequest of Horace M. Swope 144:1940

Paul Cézanne

198. The Bathers, ca. 1896-98

Five-color lithograph, S: 42.4 x 52.0 cm.

Watermark: WBW

Venturi 1157; Druick, 1972, ii/ii

Working with Auguste Clot, who in turn was working with Cézanne's watercolors, Cézanne prepared this lithograph for Ambrose Vollard's third *Album des peintres-graveurs*, scheduled for publication in 1898. The portfolio was, however, never issued, and the prints were sold separately.

Douglas Druick has recently identified two states, indeed two different sets of stones, for this larger version of the *Bathers* (1972, p. 18). This is the second.

PROVENANCE: with R. M. Macy & Co., New York.

PURCHASE 70:1937

PIERRE-AUGUSTE RENOIR

French, 1841-1919

199. Standing Bather, 1896

Five-color lithograph, S: 64.6 x 48.8 cm.

Inscriptions: in stone lower right: R

No visible watermark

Delteil 28; Roger-Marx 3

Although this lithograph was not prepared for one of the collectors' albums of the 1890s, it was issued in an edition of 100 and printed by Auguste Clot, as were so many similar lithographs of the time.

PROVENANCE: Jean Goriany, New York.

PURCHASE 2:1937

PAUL SIGNAC

French, 1863-1935

200. The Port of St. Tropez, 1897/8

Six-color lithograph, stone: 43.5 x 33.0 cm.

Inscriptions: lower right in pencil:

N° 97/P. Signac

No visible watermark, wove paper

Kornfeld-Wick 19

Printed by the master printer Auguste Clot, the lithograph was intended for the third issue of Ambrose Vollard's *Album des peintres-graveurs*. The album itself was never published, and this print was issued separately.

PROVENANCE: with R. M. Light & Co., Boston.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., X/1, 1974, p. 4, repr. p. 5; "Recent Accessions of American and Canadian Museums," *The Art Quarterly*, 1974, repr. p. 112.

PURCHASE 76:1973

EDOUARD VUILLARD

French, 1868-1940

201. The Pastry Shop, 1899 (fig. 52)

Seven-color lithograph, S: 40.2 x 31.5 cm.
Inscriptions: in pencil lower left: Vuillard (sic.)
No visible watermark, wove paper

Roger-Marx 41

From *Paysages et intérieurs*, a set of twelve prints published by Ambrose Vollard in 1899 in an edition of 100.

Like Bonnard's, Vuillard's work, with its flat patterning and subtle use of color, was one of the most complete expressions of 1890s color printing. Dependent upon the flatness of tone found in Japanese prints, the works of these two Nabis translate French life of the "belle époque" into images of concentrated mood and great charm.

PROVENANCE: D. R. Fitzpatrick, St. Louis.

SOURCE: Bequest of Daniel R. Fitzpatrick 62:1969

FELIX VALLOTTON

Swiss, 1865-1925

202. The Flute, 1896

Woodcut, B: 22.3 x 17.7 cm.

Inscriptions: in block lower left: F V lower right:
LA FLUTE below image lower left in pen: fv
(Lugt Suppl. 1051a) in pencil: H.C. lower
right: atelier stamp (Lugt Suppl. 2478b)

No visible watermark, wove paper

Vallotton & Goerg 172 d of d

From the series, *The Musicians*. All six prints, from a posthumous edition of ten, are in the collection (nos. 196:1966.1-.6).

Like so many prints of the 1890s, Vallotton's are no longer concerned with the problem of tonal representation. Rather, conceived as decorative, flat patterns, his woodcuts reflect the aesthetics of Japanese printmaking which were so influential towards the end of the nineteenth century. As a consequence, Vallotton used woodcut as a solid rather than a linear printing surface.

PROVENANCE: with Nathan Chaikin, New York.

EXHIBITIONS: Rauh, 1970-71, p. 15, no. 39.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 196:1966.1

PAUL-CESAR HELLEU

French, 1859-1927

203. Looking at Watteau

Etching and drypoint, P: 29.5 x 39.5 cm.
Inscriptions: in charcoal along left margin: Helleu
Watermark: Fleur-de-Lis

The worldly dash of Helleu's portraiture earned him a fortune at the end of the nineteenth century. *Looking at Watteau* is a witty commentary on Helleu's self-conscious parallels to the graceful, delicate work of eighteenth century artists.

PROVENANCE: with Kennedy Galleries, New York.

EXHIBITIONS: Rauh, 1970-71, p. 14, no. 30.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 28:1969

ANDERS LEONARD ZORN

Swedish, 1860-1920

204. Portrait of Mrs. Charles Nagel,
1897 (fig. 53)

Etching, P: 23.7 x 15.7 cm.
Inscriptions: in plate lower right: 18 Zorn 97
below plate lower right in pencil: Zorn
No visible watermark

Asplund 112

Zorn's fluent style is typical of much fashionable portraiture at the end of the nineteenth century. Equally elegant appearances were made by the sitters of John Singer Sargent, Paul-César Helleu, and Giovanni Boldini, to name just a few of Zorn's colleagues, all of whom turned Impressionism into a style of winning chic.

Mrs. Nagel, a St. Louisan, was the mother of Charles Nagel, a former director of this museum.

PROVENANCE: Charles Nagel, St. Louis.

SOURCE: Gift of Charles Nagel 131:1921

JACQUES VILLON

French, 1875-1963

205. The Gossip, 1904 (fig. 54)

Drypoint and aquatint, P: 41.5 x 57.2 cm.
Inscriptions: in plate lower left: Jacques Villon/04
in pencil lower right: Jacques Villon/04
Watermark: ARCHES

Auberty & Perusseux 85 undescribed early state

Printed with rust-colored ink, this impression predates the regular edition issued in 1905 in green ink. Here the plate has already been trimmed on the left and right margins, but the print lacks additional aquatint, added before the final state. Even earlier states than the St. Louis impression have been described recently (Castleman, intro., 1970, nos. 46 & 47).

Much of Villon's work predating the First World War continues the subject matter and style of the 1890s. Whereas Villon used etching and aquatint rather than lithography, his color printing, too, reflects the ideas of his immediate predecessors.

PROVENANCE: Sagot-Le Garrec, Paris; with Peter Deutsch, New York.

EXHIBITIONS: Rauh, 1970-71, p. 23, no. 103, repr. p. 23.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 135:1966

JAMES ENSOR
Belgian, 1860-1949

206. Death Pursuing the Human Herd, 1896

Etching, P: 23.8 x 17.8 cm.

Inscriptions: below plate lower right in pencil:

James Ensor 1896 in plate lower left: J. Ensor

No visible watermark, Japan paper

Delteil 104; Taevenier 104 ii/iii

The last decade of the nineteenth century had its tormented as well as its elegant and hedonistic aspects. Ensor's disturbing work is one indication of this introspective, neurotic sensibility. Divorced from any overt religious commentary though referring to the complex Christian imagery Ensor worked out in the 1880s, the apocalyptic nature of *Death Pursuing the Human Herd* is the personal vision of an isolated, ironic mind.

PROVENANCE: Dr. Borden S. Veeder, St. Louis.

SOURCE: Gift of Dr. Borden S. Veeder 223:1948

James Ensor

207. Poster for Le Salon des Cent, 1898

Eight-color lithograph, image: 52.8 x 37.1 cm.

Inscriptions: in stone lower left: Ensor top margin: Salon des Cent/31, rue Bonaparte, Paris//Exposition/in Decembre 1898/de l'Oeuvre de/JAMES ENSOR

No visible watermark, wove paper, lined

Delteil 131; Taevernier 141

In the 1880s, Ensor began to use this self-portrait motif, sometimes entitled *Demons Tormenting Me*. As Lilly Tannenbaum has noted, the image of a hellish tormentor goes back to much earlier representations of the *Temptation of St. Anthony*, surely known to the artist (1951, p. 107), who, by such a reference, underscores his difficult, even alienated position.

The poster was used to advertise Ensor's one-man exhibition of 1898 in Paris.

PROVENANCE: with Lords Gallery, London.

EXHIBITIONS: Rauh, 1970-71, p. 13, no. 25.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 80:1970

AUGUSTE-LOUIS LEPERE
French, 1849-1918

208. The Cathedral at Amiens, 1907 (fig. 55)

Etching, P: 37.8 x 29.0 cm.

Inscriptions: in plate upper right: A Lepere 07

in pencil lower right: A Lepere

No visible watermark

Texier-Bernier 344 iv/iv

Although Lepère had drawn architectural monuments throughout his career as an illustrator, the mood of this etching is different from that of much of his other work. The frantic crowds in the *Cathedral at Amiens* are doubtless inspired by James Ensor's prints of the 1880s and 1890s.

PROVENANCE: with Albert Roullier, Chicago.

PURCHASE 2:1914

WILLI GEIGER
German, 1878-1970

209. The Thousandth Wedding Night, 1903 (fig. 56)

Etching, P: 21.7 x 19.1 cm.

Inscriptions: in pencil lower right: Willi Geiger

(Die tausendste/Brautnacht)

No visible watermark, wove paper

One of a set of twelve etchings by Geiger in the collection; all share the same provenance and

exhibition history. Five of the plates are dated 1903.

Geiger's work is not well-known. As seen in the St. Louis etchings, his sensibility is that of the self-consciously decadent *fin de siècle* artist. Scenes of violence or embittered irony are depicted in the turn-of-the-century, *art nouveau* style of an organic, sinuous nature or in sharply drawn, obliquely composed vignettes.

PROVENANCE: Alfred Stieglitz, New York (gift of the artist in 1907); Mrs. Elsie W. Dewald, St. Louis.

EXHIBITIONS: "291," New York, 1908.

SOURCE: Gift of Dr. Paul Dewald 63:1972

PAUL GAUGUIN

French, 1848-1903

210. Nave Nave Fenua (Delightful Land), 1893/4

Three-color woodcut, B: 35.5 x 20.4 cm.

Inscriptions: in block top margin: Nave Nave Fenua left margin: PGO

No visible watermark, simulated Japan paper

Guerin 29 iii/iv

In 1891, Gauguin made his first voyage to Tahiti; he returned to France in 1893. This woodcut is one of ten executed upon his return to illustrate his book, *Noa Noa* (see Field, 1968, pp. 500-03). Gauguin's friend, Louis Roy, printed a small edition in 1894. The present impression from the Roy edition is printed in yellow, black and one shade of red, whereas others also from that printing show two shades of red. A generation later, in 1921, Gauguin's son Pola issued a second edition of 100 black and white impressions. This Museum owns four prints from the 1921 edition (three of which are *Noa Noa* blocks) and one other from the Roy printing of the *Noa Noa* suite.

By the end of the nineteenth century, woodcuts had long been out of favor. In returning to the medium in the 1890s, Gauguin worked in a deliberately primitive style and established an expressionist use of the woodcut as did Edvard Munch in the same decade. The logical development of these prints was the work produced in Germany in the early years of this century.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 282:1940

Paul Gauguin

211. L'Esprit moderne et le Catholicisme, (1897-98), 1902

Two traced monotypes, S: 24.2 x 16.2 cm.; 28.0 x 19.3 cm.

Two woodcuts (Guerin 58), 16.2 x 27.3 cm. (Guerin 59), 16.3 x 22.4 cm.

Inscriptions: on cover in ink: L'Esprit moderne/et/Le Catholicisme/Paul/Gauguin/1897/1898 folio 92v: ouvrage 1897 et 98/transcrit à Atuana 1902/Paul Gauguin

The prints here described are those Gauguin pasted on the covers of a manuscript *L'Esprit moderne et le Catholicisme* now in course of publication. The outside covers are traced monotypes and date from 1902, the year in which Gauguin transcribed the text. Inside both covers are woodcuts from the 1890s; one, *Soyez amoureuses vous serez heureuses* (Guerin 58), printed in black and tan, is on the verso of the front. The second, *Paradis perdu* (Guerin 59 as *Femmes, animaux et feuillages* — undescribed first state before the addition of the length of the block), printed in black alone, is pasted on the verso of the back of the book cover.

PROVENANCE: Mme Claude Rivière; Dr. Arthur B. Cecil; with Zeitlin & Ver Brugge, Los Angeles; Vincent Price, Los Angeles.

LITERATURE: Leonard, *CAM Bull.*, XXXIV/3, 1949, pp. 39-50, 5 repros.; Sutton, 1956, p. 88; Rewald, 1958, nos. 103 & 104 repr.

EXHIBITIONS: *The Two Sides* . . . , 1954, no. 114; Dorra, 1954, no. 138; *Van Clouet tot Matisse*, 1958, no. 172, fig. 165; Wagstaff & Virch, 1959, no. 193a; Field, 1973, no. 82, repr.

SOURCE: Gift of Vincent Price in memory of his parents, Marguerite and Vincent L. Price 287:1948

EDVARD MUNCH

Norwegian, 1863-1944

212. Evening, 1896/1901 (fig. 57)

Three-color woodcut, B: 38.3 x 45.7 cm. (black, gray, pale yellow)

Inscriptions: below block in pencil lower right: E Munch

No visible watermark, Japan paper

Schiefler 82 b

Pursued by mental and physical illness, Edvard

Munch produced a body of work in which *fin de siècle* malaise is hauntingly expressed. In Paris from 1895 to 1897, Munch was the first artist to use woodcut as Gauguin had, exploiting the coarseness of the grain of the wood.

PROVENANCE: with Ernest Beyeler, Basel.

SOURCE: Gift of Mrs. Richard K. Weil by exchange 100:1957

printed during Munch's stay in France. Its sinuous, *art nouveau* design underscores an equivocal, anxious relationship.

PROVENANCE: with Halfdan Hammerlund Kunsthandel, Oslo; General & Mrs. Leif J. Sverdrup, St. Louis.

SOURCE: Gift of General and Mrs. Leif J. Sverdrup 339:1952

Edvard Munch

213. *Moonlight*, 1896/1901

Five-color woodcut, B: 40.0 x 47.3 cm.

(black, gray, pale yellow, light green, dark green)

Inscriptions: below block in pencil lower right:

E Munch

No visible watermark, Japan paper

Schiefler 81 b

See preceding entry. The present impression of *Moonlight* is from the 1901 printing, as is the St. Louis example of *Evening*.

Munch's disturbing sensibility has certain parallels to Ensor's, although their styles are very different. Munch's flattened, curving forms are adaptations of the decorative, organic *art nouveau* style and much more profoundly suggestive of a neurotic imagination than are Ensor's sharp little images.

PROVENANCE: with The Buchholz Gallery, New York.

EXHIBITIONS: Flint & Forster, 1966, no. 150; *The Rathbone Years*, 1972, no. 176, repr.

PURCHASE: Funds donated by General and Mrs. Leif J. Sverdrup 338:1952

Edvard Munch

214. *The Flower of Love*, 1896

Lithograph, S: 72.4 x 42.5 cm.

Inscriptions: below image in pencil lower right:

Ed Munch

No visible watermark, wove paper

Schiefler 70

During his Parisian years, Munch worked with Auguste Clot, the printer involved with so many French lithographers of the 1890s. *The Flower of Love* is one of some forty lithographs prepared and

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We are now in the midst of a revival of interest in printmaking, and two factors have contributed to this resurgence. On the one hand, many of the best contemporary prints are currently made in this country; on the other, the taste for prints from all periods has broadened as has our knowledge of art history.

The situation has not always been so active. This is not to say that printmaking in the twentieth century is a simple matter. With very few exceptions, prints have been part of the major modern movements, and, furthermore, admirable work has been produced by printmakers who were not—or are not—directly involved in the *avant-garde* currents which define modern art. Unlike the St. Louis collection of nineteenth century prints, almost exclusively French or French-inspired, the holdings of twentieth century prints are comparatively wide-ranging; included are major French and German graphics, a good selection of English etchings through the 1920s, and American prints from the past seventy years. In fact, the only major movement totally unrepresented to date is the work of the Russian Constructivists. With such a range, no other section of the collection has been more difficult to select for publication.

For example, the reader should be aware that American printmakers such as Joseph Pennell (1860-1926) and Childe Hassam (1859-1935) are well-represented in the collection although not discussed here. Furthermore, The St. Louis Art Museum was a repository for WPA prints, sponsored in the 1930s; consequently, the holdings in that area are much richer than the catalogue suggests. The collection of early twentieth century European and American posters has also been set aside for separate treatment. Rather, here we are concentrating on what are usually considered the master graphics of this century, realizing that the result is by no means a full survey of printmaking during the last seventy-odd years, even in terms of the St. Louis collection.

A profound artistic revolution immediately predates the First World War. In the very early years of this century, the principle Western tradition of rational, representational art, threatened since the end of the 1800s, was successfully challenged. In centers such as Dresden, Munich, Paris, and Milan, the intention of art changed radically. Representation of the exterior world began to give way to the creation of visual equivalents for subjectivity of feeling or dynamics of movement and to the use of art as a cool, abstract analysis of form. Such concerns gave rise to styles which distort form or abandon it altogether. This basic shift, which fragmented the relationship between what we think and what we see (or, better, visually reflected this break in the Western tradition), was, in many respects, prepared by the nineteenth century. "Modernity" was, as we have seen, already an issue by 1860, and the broadening of culture, first signalled by the previous influence of Japanese work, included, by the early years of this century, primitive art and the drawings and paintings of children and of the insane among legitimate aesthetic interests.

Furthermore, with the turn from representation came a new, stark emphasis on the problems and questions of the actual making of art. Of course, for centuries the creation of an image has been a conscious act in which the means of transforming and recreating perceptions were carefully considered, but, recently stripped of narrative and representational function, art becomes more concerned with its own problems, and its increased intellectuality and/or subjectivity places the thought and actual vocabulary of the artist in a very intense, isolated conceptual position.

The implications of modern art for printmaking are many-fold. Although it was certainly not a determining factor in the turn away from representation, early twentieth century artists were well aware that photography was then technically able to collect and duplicate visual information easily. The reproductive printmaker's day was over, and

avant-garde artists were eager to point that out in their many manifestos, issued like cannonades before the First World War. Originality of invention was no longer an issue; it was assumed, and the printmaker's audience was restricted to the connoisseur. Considering the opposition modern movements have met, this specialized audience was—and is—very small, and, as a result, numerical editions of prints have usually been severely limited.

Since *avant-garde* printmaking has been the work of *avant-garde* artists, the techniques chosen are of great significance. The German Expressionists were among the most gifted printmakers of the early years of the century. They did much work in woodcut, attracted by the directness of the medium shown in the prints made by the early fifteenth century woodcutters and again by *fin de siècle* artists such as Edvard Munch, Félix Vallotton, and Paul Gauguin (whose paintings were known, although it is doubtful if his prints had circulated before the First World War). Drypoint, too, is a direct technique in which the copper surface is cut into with a blunt tool. Previously adopted almost exclusively for accenting, drypoint, difficult to control and quick to wear away, was used in Germany and France in the earlier part of the century.

Engraving, a careful, deliberate technique, went out of fashion long ago. Indeed, during the nineteenth century, it was already confined to mechanical, reproductive work. On the other hand, etching has a consistent history in the twentieth century. The medium, when used as a vehicle for line alone, has produced prints of exquisite purity. When combined with aquatint or used in the lift-ground process, etching may express subtle tonal and spatial variations.

Lithography, however, has had the most far-ranging use and development in the twentieth century. Since an artist may draw or paint directly on the stone, many recent lithographs are draw-

ings which may be reproduced because they were fixed on a surface which can be printed. More complex has been the exploitation of the fact that a lithographic surface may receive any imprint. Since the Second World War, particularly in the 1960s, artists have used lithography as a means of actual image-making. With transfer papers, anything from an old newspaper photograph to the surface of a wall may be fixed to stone and used in any manner of combinations in the continual struggle to create.

Important, too, is the change in scale. Although large prints were not unknown in the past, since the end of the Second World War, printmakers have often chosen to make images of comparatively monumental proportions. From one point of view, this change from portfolio to wall scale emphasizes the function of a print as a substitute for a painting. But, more significantly, the increased size of prints parallels the same phenomenon in other media; this change in scale is a radical rethinking of the relationship between the work of art and the spectator.

Over 500 years ago, printmaking began as a means of duplicating images. Throughout the centuries, the various techniques have been used to create masterpieces, but it is doubtful if, historically, most prints were even intended to approach the status of fine art. Rather, the majority of prints were made by artisans simply to provide information. Today, this function has disappeared; its death knell began to sound over a century ago with the invention of photography. Printmaking is now exclusively an artist's medium, heir to all of the conceptual difficulties posed by art in the last quarter of the twentieth century.

PABLO PICASSO**Spanish, 1881-1973****215. The Frugal Repas, 1904**

Etching, P: 46.3 x 37.7 cm.

Watermark: Van Gelder Zonen, wove paper

Geiser 2 ii/ii b; Bloch 1

Born in Spain, Pablo Picasso journeyed between Paris and his native land several times in the first years of the century. In 1904, he settled in France, where he spent the rest of his life. *The Frugal Repas* is one of Picasso's earliest prints and has remained among his most famous images. Originating in *fin de siècle* depictions of decadence, but distilling an abstractly-composed melancholy, the etching is built up with short, regular strokes. A born draughtsman, Picasso was in full control of this printmaking technique with his first attempts in the medium.

Very few impressions were made in 1904. In 1913 Ambrose Vollard steel-faced the plate and issued an edition of 250; the St. Louis example is from this second printing.

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope 885:1940

KATHE KOLLWITZ**German, 1867-1945****216. Woman Sharpening a Scythe, 1905**

Soft-ground etching, P: 28.0 x 29.4 cm.

Inscriptions: in plate lower right: Druck von O. Felsing Berlin S.W. in pencil lower left: Kathe Kollwitz

No visible watermark, wove paper

Klipstein 90 ix/xii

The third plate from *Bauernkreis* (The Peasants' War), a series of seven etchings illustrating a sixteenth century popular revolt. Kollwitz worked on the set between 1903 and 1908. *Bauernkrieg* was issued completely twice, once in 1908 and again in 1921. This impression is from the earlier edition.

Married to a doctor who practiced in the slums of Berlin, Kollwitz took much of her subject matter from the lives of the exploited. Rather different from the work of the German Expressionists who sought to communicate visually their own emotions, Kollwitz's art has a narrative, naturalistic

character foreign to the work of younger Germans because her sense of outrage is directed towards social evils.

PROVENANCE: W. Hougland, agent, St. Louis.

PURCHASE 18:1941

HENRI MATISSE**French, 1869-1954****217. Seated Nude, 1906**

Woodcut, image: 34.2 x 26.5 cm.

Inscriptions: in block lower right: HM in pencil lower right: 20/50 Henri/Matisse

Watermark: Man with a Banderole Standing on a Globe

Lieberman 66 (as linoleum cut); Hahnloser & Hahnloser-Ingold 76 (as woodcut)

Exhibiting in the 1905 Salon d'Automne, Henri Matisse was among a group of French painters there called *Fauves* (Wild Beasts) for their boldly-colored and patterned paintings. With its energetic, broad draughtsmanship and cutting, which gives the white areas of the print an importance equal to the lines themselves, *Seated Nude*, one of several woodcuts from 1906, shares with the *Fauve* paintings a deliberate simplification of means and an energetic distortion of form.

PROVENANCE: sold Kornfeld & Klipstein, Bern, 16 June 1967, lot 978.

LITERATURE: "Recent Acquisitions," *CAM Bull.*, n.s., III/3, 1967, p. 5.

EXHIBITIONS: Rauh, 1970-71, p. 20, no. 74.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 26:1967

EMIL NOLDE**German, 1867-1956****218. Marine, 1907/15**

Two-color lithograph, image: 35.3 x 50.6 cm.

Inscriptions: in pencil lower right: Emil Nolde

In dieser Fassung ein Drücke

No visible watermark, simulated Japan paper

Schiefler-Mosel 18 ii/ii undescribed proof state

Among Emil Nolde's first group of lithographs, executed in Munich in 1907.

Like many other artists, Nolde began by using lithography as a means to make multiple draw-

ings; ink studies on tracing paper were simply transferred to the stones (Selz, 1963, p. 56). For the first printing in 1907, *Marine* was published in black and white. In 1915, some of these early lithographs, including *Marine*, were reissued with the addition of color stones. The present impression of *Marine* is an undescribed proof with only the black and green stones; a third — blue — was added for the final edition of twenty-two prints.

PROVENANCE: W. Hougland, agent, St. Louis.

PURCHASE 20:1941

Emil Nolde

219. *A Church by a Harbor*, 1907/15

Three-color lithograph, image: 49.5 x 33.0 cm.

Inscriptions: below image in pencil lower left:

Aufl. N. 11 lower right: Emil Nolde

No visible watermark, Japan paper

Schiefler-Mosel 21 ii/ii

See preceding entry. *A Church by a Harbor* is from the 1915 color edition of twenty-nine.

PROVENANCE: W. Hougland, agent, St. Louis.

PURCHASE 19:1941

ERNST LUDWIG KIRCHNER

German, 1880-1938

220. *Man and Woman by the Sea*,

1908 (fig. 58)

Soft-ground etching, P: 26.8 x 34.7 cm.

Inscriptions: in pencil below plate lower right:

EL Kirchner lower left: Felsing Stempel

No visible watermark, wove paper

Dube 40

In 1905, four architectural students living in Dresden banded together to found *Die Brücke* (The Bridge). Kirchner was one of the original members of the group that challenged the early twentieth century German establishment, claiming for art the power of social rejuvenation through self-expression.

Recalling the union of primitive man and nature expressed by Paul Gauguin in the 1890s, *Man and Woman by the Sea* also evokes the flat, *art nouveau*-like patterns used by Edvard Munch. Munch spent much time in Germany during the early years of the century, and his anguished work was

widely exhibited there.

PROVENANCE: Kirchner estate stamp (Lugt Suppl. 1570b — here as R77); R. N. Ketterer, Campione d'Italia; with R. M. Light & Co., Boston.

EXHIBITIONS: Rauh, 1970-71, p. 18, no. 70.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 74:1965

MAX PECHSTEIN

German, 1881-1955

221. *Half-Length Female Nude*,

1909 (fig. 59)

Lithograph, stone: 42.0 x 47.5 cm.

Inscriptions: in pencil below image lower left: 3 lower right: M. Pechstein 09

No visible watermark, Japan paper

Fechter 67

An early, but not founding member of *Die Brücke*, Max Pechstein was associated with the group from 1906 until 1912. *Half-Length Female Nude* dates from his years with *Die Brücke*. With its primitive mood and firm, rhythmic outlines, the print follows the interests of the group, particularly those of Kirchner.

PROVENANCE: with Allan Frumkin Gallery, Chicago.

EXHIBITIONS: Rauh, 1970-71, p. 22, no. 85.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 152:1965

ERICH HECKEL

German, 1883-1970

222. *Street by the Harbor*, 1910

Drypoint, P: 16.9 x 20.0 cm.

Inscriptions: in plate lower right: EH 10

in pencil below plate lower right: E Heckel 10

No visible watermark, wove paper

Dube 91

One of the four original members of *Die Brücke*, Erich Heckel executed *Street by the Harbor* in 1910, and it appeared as plate III in the 1911 *Jahresmappe* of *Die Brücke*. Devoted to Heckel's work, the 1911 portfolio was the sixth one that the group had issued.

PROVENANCE: with The Buchholz Gallery, New York.

SOURCE: Gift of Curt Valentin 16:1948

EMIL NOLDE

German, 1867-1956

223. Tugboat, 1910 (fig. 60)

Etching, P: 30.2 x 40.7 cm.

Inscriptions: in pencil lower right: Emil Nolde
bottom center: Dampfur (gr. dünnkel)

No visible watermark

Schiefler-Mosel 135 iv/iv

Nolde made his first etchings in 1898. Twelve years later, while living in Hamburg, he executed twenty-one etchings of the port; *Tugboat* is one of this group from 1910.

Attracted by the movement of boats and water, by the various blacks and grays of steam, fog, and sea, Nolde represented them rhythmically. Of the Hamburg plates, *Tugboat* is one of the few with rich tonal variety.

PROVENANCE: with Margo Pollins Schab, New York.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., XI/5, 1975, p. 83, repr. p. 87.

PURCHASE: Tax Funds and Funds donated by Miss Martha I. Love, Joseph Pulitzer, Jr., and T. Randolph Potter 33:1975

ERNST LUDWIG KIRCHNER

German, 1880-1938

224. Sailboats near Fehmarn, 1912 (fig. 61)

Woodcut, B: 41.7 x 40.3 cm.

Inscriptions: below block in pencil lower left:

Eigendruck lower right: El Kirchner 12.

No visible watermark, wove paper

Dube 243 a

Sailboats near Fehmarn develops the flat, strongly contrasted nature of direct cutting on wood; it is essentially a two-dimensional pattern in black and white, recalling Félix Vallotton's work of the 1890s, and, ultimately, the earliest fifteenth century work.

Usually dated 1914, *Sailboats near Fehmarn* is inscribed 1912 in the St. Louis example. Kirchner spent the summer of 1912 on Fehmarn, a Baltic island, and the broad massing of forms is also found in his paintings of that time.

PROVENANCE: with The Buchholz Gallery, New York.

SOURCE: Gift of Curt Valentin 25:1949

Ernst Ludwig Kirchner

225. Gewecke and Erna, 1913 (fig. 62)

Drypoint and etching, P: 25.2 x 20.3 cm.

Inscriptions: below plate in pencil lower left:

Eigendruck lower right: EL Kirchner

No visible watermark, wove paper

Dube 169 a

This angular double portrait was executed the year in which *Die Brücke* disbanded. The two sitters, Kirchner's companion Erna and the artist Hans Gewecke, are depicted with sharp, linear strokes which recall the mood of German Gothic sculpture and parallel the breaking apart of form current among the French Cubists.

The present impression of *Gewecke and Erna* was printed before the regular edition issued by J. B. Neumann, Berlin. The St. Louis example was also included in Kirchner's second one-man show, held in Jena six months before the outbreak of the First World War.

PROVENANCE: Both-Graef Foundation, Jena (stamp on verso); with The Buchholz Gallery, New York.

EXHIBITIONS: Kunstverein, Jena, 1914 (stamp on verso).

PURCHASE 47:1947

EMIL NOLDE

German, 1867-1956

226. Marionettes, 1913 (fig. 63)

Four-color lithograph, image: 45.5 x 55.3 cm.

Inscriptions: below stone in pencil lower right:

Emil Nolde lower left in border: Aufl. nr. 11

No visible watermark, Japan paper

Schiefler-Mosel 55

In 1913, Nolde executed thirteen color lithographs which are different in character from those of 1907. They are not simply transferred drawings, but rather, through the use of several stones, each part of — not added to — the image, the 1913 lithographs fully exploit the possibilities of color printing.

The St. Louis impression of *Marionettes* is from the first printing of eighteen examples.

PROVENANCE: with The Buchholz Gallery, New York.

PURCHASE 46:1947

PABLO PICASSO

Spanish, 1881-1973

227. Two Nude Figures, 1909

Drypoint, P: 13.0 x 11.0 cm.

Inscriptions: below plate lower right in pencil:

Picasso

No visible watermark

Geiser 21 iii/iii; Bloch 17

An early Cubist work, *Two Nude Figures* shows Picasso's study of form not as a three-dimensional entity in a credible space but as individual components to be broken up and rearranged. Inspired in part by primitive art, such a major break with the Western tradition changed our perception of the role of line, form, and space in the creation of images.

Signed but not numbered, the St. Louis impression of *Two Nude Figures* seems to be one of the few pulled before formal publication.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 659:1940

GEORGES BRAQUE

French, 1882-1963

228. Fox, 1911 (fig. 64)

Etching, P: 54.5 x 38.1 cm.

Inscriptions: in pencil lower right: G. Braque
bottom center: no. 47

Watermark: ARCHES

Engelberts 5; Hofmann 4

Published in 1912 by Daniel-Henri Kahnweiler in an edition of 100, *Fox* is one of the two Cubist prints by Braque to have been printed at the time they were made. The other eight plates of that period waited, forgotten, until the 1950s when they were published, some forty years after their execution.

Fox is a classic analytical Cubist image in which fragments of reality enter as words and numbers, whereas objects, no longer represented by the three-dimensional conventions of the West, are studied as transparent and translucent planes.

PROVENANCE: with Heinz Berggruen, Paris.

LITERATURE: "Twentieth Century Prints," *CAM Bull.*, n.s., I/5, 1966, p. 4, repr. p. 3.

EXHIBITIONS: Rauh, 1970-71, p. 17, no. 49, repr. p. 16.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 140:1965

JACQUES VILLON

French, 1875-1963

229. The Dinner Table, 1913 (fig. 65)

Drypoint, P: 28.3 x 38.4 cm.

Inscriptions: in plate upper left: Jacques Villon
in pencil lower left: 3/30 lower right: Jacques Villon

Watermark: Fragment of Script Letters

Auberty & Perusseux 196 i/ii

After having spent much of the previous decade as a very sophisticated illustrator, around 1910 Jacques Villon began working as a serious *avant-garde* artist. This print is related to several drawings and paintings executed between 1912 and 1913 (see A. Martin in D. Robbins, ed., 1976, pp. 64-7).

One of the great Cubist prints, the *Dinner Table*, with its interwoven, swirling planes, is somewhat different in intent from the analytical Cubist work of Georges Braque or Pablo Picasso. Villon and his circle were particularly involved with theories of the dynamism of matter, energy, and movement, concerns which paralleled interests of the Italian Futurists.

PROVENANCE: with Peter Deitsch, New York; Mr. & Mrs. Joseph L. Tucker, St. Louis.

LITERATURE: E. S. R., *StLAM Bull.*, n.s., IX/2, 1973, pp. 21-2, repr. p. 20 & on cover.

PURCHASE 136:1972

Jacques Villon

230. Yvonne D. de face, 1913

Drypoint, P: 55.1 x 41.3 cm.

Inscriptions: in plate lower left: Jacques Villon
in pencil lower left: 25/28 lower right: Jacques Villon

Watermark: ARC . . . , wove paper

Auberty & Perusseux 195

See preceding entry.

PROVENANCE: with Peter Deitsch, New York.

PURCHASE 38:1954

HENRI MATISSE

French, 1869-1954

231. Interior: Artist Drawing Three Apples and Sculpture, 1914 (fig. 66)

Monotype, P: 18.0 x 12.9 cm.

Inscriptions: in pencil lower right: Henri/Matisse
Watermark: A. Lepage Aine. Tochon-Lepage Succ.r, wove paper

A "dark-field" monotype such as Henri Matisse's *Interior* is made by the artist's coating the plate with black ink and then rapidly drawing on the wet surface. Only one, occasionally two, impressions of a monotype can be taken.

This technique is clearly best suited to a pure draughtsman; Matisse's sensitivity to both line and the areas it creates is shown here with an only apparent simplicity.

PROVENANCE: E. Weyhe, New York.

LITERATURE: Lieberman, 1956, p. 24, repr. p. 79.

SOURCE: Anonymous Gift 315:1951

Henri Matisse

232. Standing Nude, 1914

Lithograph, S: 49.9 x 32.8 cm.

Inscriptions: in stone lower right: H.M.

No visible watermark, Japan paper

Lieberman, p. 94; Hahnloser & Hahnloser-Ingold 82

Three-dimensional form and movement may be expressed by line alone as they are in this lithograph, which should be considered one of the great multiple drawings of the period just preceding the First World War.

Standing Nude was issued in a numbered edition of fifty; the present example lacks such identification and, presumably, was one that the artist kept for himself.

PROVENANCE: with Peter Deitsch, New York.

EXHIBITIONS: Rauh, 1970-71, p. 20, no. 75, repr. p. 21.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 111:1969

MAX BECKMANN

German, 1884-1950

233. Self-Portrait, 1914 (fig. 67)

Drypoint and etching, P: 23.1 x 16.8 cm.

Inscriptions: lower right in pencil: Beckmann 14

No visible watermark, wove paper

Gallwitz 51

Beckmann studied his own features throughout his life; in fact his first etching of 1901 is a self-portrait. Three more precede this image of 1914, and in comparison, they are still indebted to the style of the pre-First World War German Impressionists. The present mature image, doubtless post-dating the outbreak of the Great War, is almost sculptural in its firm draughtsmanship, and its profound spiritual probing shows a subjectivity almost unknown before the twentieth century.

PROVENANCE: SWKC (not in Lugt); sold Kornfeld & Klipstein, Bern, 9 June 1966, lot 52; with R. E. Lewis, Inc., San Francisco; Mr. & Mrs. Joseph L. Tucker, St. Louis.

PURCHASE: Friends' Funds 137:1972

Max Beckmann

234. Adam and Eve, 1917 (fig. 68)

Etching and drypoint, P: 22.7 x 17.1 cm.

Inscriptions: below image in pencil lower right:

Beckmann 17

Watermark: W. Zanders, Coat of Arms

Gallwitz 88

Beckmann's style changed towards the end of the First World War; his move from his earlier, atmospheric work to a vision of clearly drawn, if deliberately distorted, forms in shallow spaces has often been noted. *Adam and Eve*, too, is part of this intense mode, reflecting Beckmann's interest in late Gothic German art.

This print was published in an edition of fifty by J. B. Neumann, Berlin.

PROVENANCE: with Brentano's Book Shop, Chicago.

PURCHASE 448:1943

Max Beckmann

235. Portrait of a Girl, 1919 (fig. 69)

Lithograph, P: 46.5 x 34.0 cm.

Inscriptions: in plate upper right: Zur Erinnerung an/Frl. v. IJ/Beckmann/16.6.19 b

in pencil lower right: Beckmann

No visible watermark, simulated Japan paper

Unknown to Gallwitz

An extremely rare lithograph executed shortly after the First World War. According to a pencilled note on the lower left corner of this impression, only five examples were pulled.

PROVENANCE: with The Buchholz Gallery, New York

EXHIBITIONS: Rathbone, intro., 1948, no. 109.

SOURCE: Gift of Curt Valentin 17:1948

Max Beckmann

236. Snake Dancer, 1921

Drypoint, P: 28.9 x 25.3 cm.

Inscriptions: in pencil lower right: Beckmann

Marées Gesellschaft stamp lower right

No visible watermark, wove paper

Gallwitz 172 b

Published in Munich in 1922, the *Jahrmarkt* (Annual Fair) set is made up of ten prints. They are monumental in their firm delineation of form, and their subjects, inspired by the tawdry atmosphere of a provincial carnival, will increasingly engage Beckmann in his development of a personal iconography. One other print from the *Jahrmarkt* is in the collection, *Dressing Room* (G. 164 — no. 86:1940).

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 85:1940

Max Beckmann

237. Reclining Nude, 1922 (fig. 70)

Drypoint, P: 29.0 x 25.4 cm.

Inscriptions: in pencil below plate lower left:

Liegende probedruck lower right: Beckmann

No visible watermark, wove paper

Gallwitz 202 a

Beckmann made prints as a draughtsman concerned with line; only his lithographs of the years before the First World War reflect the concepts of pictorial and tonal representation. *Reclining Nude* of 1922 is a masterful, linear drawing showing a complete control of the difficult drypoint technique. The St. Louis example was printed before the regular edition of twenty.

PROVENANCE: W. Hougland, agent, St. Louis.

PURCHASE 14:1941

Max Beckmann

238. Self-Portrait, 1946

Lithograph, S: 40.0 x 30.0 cm.

Inscriptions: below image in pencil lower left:

57/70 center: I lower right: Beckmann

No visible watermark, wove paper

Gallwitz 289

The *Self-Portrait* is plate I from the portfolio *Day and Dream*, published by Curt Valentin, New York. Made up of fifteen lithographs, the set is complete in St. Louis (nos. 3-17:1950).

These lithographs are Beckmann's last prints. They are all essentially drawings, and their meaning is complex and private.

PROVENANCE: with The Buchholz Gallery, New York.

SOURCE: Gift of the Buchholz Gallery 3:1950

EMIL NOLDE

German, 1867-1956

239. Young Couple, 1922

Etching, P: 32.3 x 24.9 cm.

Inscriptions: below plate in pencil lower right:

Emil Nolde

No visible watermark, wove paper

Schiefler-Mosel 215 ii/ii

Nolde did his last etchings in the 1920s. They have a flat, rectilinear quality far from his richer, more rhythmic and complex Expressionist work executed before the First World War.

PROVENANCE: Königsberg Museums (stamp on verso —not in Lugt); with The Buchholz Gallery, New York.

EXHIBITIONS: Landwehr, 1973, p. 7, no. 38.

PURCHASE 44:1947

Emil Nolde

240. Eva, 1923

Etching, P: 48.0 x 30.6 cm.

Inscriptions: below plate in pencil lower right:

Emil Nolde

No visible watermark, wove paper

Schiefler-Mosel 228

One of Nolde's last etchings.

SOURCE: Unknown 83:1972

LOVIS CORINTH**German, 1858-1925****241. Self-Portrait, 1920**

Lithograph, S: 41.5 x 30.0 cm.

Inscriptions: in pencil below image lower left:

98/100 lower right: Lovis Corinth/1920.

No visible watermark, wove paper

Schwarz 407

In the early years of this century Lovis Corinth was among the most important German Impressionist painters. Towards the end of his life, he was influenced by the younger Expressionists, as this anxious *Self-Portrait* shows. The lithograph, however, is not a surrender to the Expressionist style; Corinth's work retains the essential naturalism of his pre-First World War activity.

PROVENANCE: with Brentano's Book Shop, Chicago.

PURCHASE 440:1943

LUDWIG MEIDNER**German, 1884-1966****242. Self-Portrait with Brush, 1920 (fig. 71)**

Drypoint, P: 19.1 x 15.4 cm.

Inscriptions: in pencil below plate lower right:

Meidner

No visible watermark, wove paper

A second generation, overwrought Expressionist, Meidner wrote that portraitists should "crowd together the wrinkled brow, root of the nose and the eyes, to dig like a mole into the inexplicable ground of the pupil and the white of the eye and never to rest until the soul of the sitter has been wedded to the artist in a covenant of pathos" (1917—cited by Selz, 1957, p. 282).

The *Self-Portrait with Brush* is so close in pose and conception to another self-portrait etching of 1920 (repr. Grochowiak, 1966, no. 134) that it must have been executed at the same time.

PROVENANCE: with Allan Frumkin Gallery, Chicago.

LITERATURE: "Recent Acquisitions," *CAM Bull.*, n.s., III/3, 1967, p. 5.

EXHIBITIONS: Rauh, 1970-71, p. 20, no. 76.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 248:1966

LYONEL FEININGER**American, 1871-1956****243. Anglers, 1919 (fig. 72)**

Woodcut, B: 16.3 x 19.9 cm.

Inscriptions: in pencil lower left: Lyonel Feininger

No visible watermark, red tissue paper

Prasse W 126 (this impression mentioned)

Although born in New York, at sixteen years of age Feininger returned to Germany, his parents' native land. There he remained for nearly half a century, until the mid-1930s, when, like many of his fellow German artists, he chose to leave.

Feininger also spent time in Paris before the First World War. His style of rectilinear shapes and interlocking planes is closer to that of the French Cubists than to the emotional work of his German colleagues. In 1919, the year in which *Anglers* was executed, Feininger was appointed to the faculty of the Bauhaus, the extremely influential art school Walter Gropius directed in Weimar.

Anglers was published in a portfolio issued about 1926, *10 Holzschnitte von Lyonel Feininger*.

PROVENANCE: with Associated American Artists, New York.

EXHIBITIONS: Rauh, 1970-71, p. 18, no. 57.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 73:1965

WASSILY KANDINSKY**Russian, 1866-1944****244. Kleine Welten III, 1922**

Four-color lithograph, image: 27.7 x 23.0 cm.

Inscriptions: in stone lower left: K/22 below image in pencil lower right: Kandinsky

No visible watermark, wove paper

Roethel 166

Wassily Kandinsky arrived in Munich in 1896; his activity in Germany before the First World War was of the greatest importance for the history of twentieth century abstract art. Working towards the explication of inner emotion and its visual forms, in 1910 he made his first nonobjective painting and completed the manuscript of *Concerning the Spiritual in Art*, published in 1912.

After spending the war years in Russia, Kandinsky returned to Germany, accepting an appointment at the Bauhaus in 1922. *Kleine Welten*, a set of twelve prints—lithographs, woodcuts, and etchings—dates from that year, two decades after his first woodcuts. In the *Kleine Welten* series, Kandinsky explored the inter-relationship of pure line, shape, and color.

PROVENANCE: with Peter Deitsch, New York.

EXHIBITIONS: Rauh, 1970-71, p. 18, no. 67.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 75:1965

PAUL KLEE

Swiss, 1879-1940

245. *The Witch with a Comb*, 1922

Lithograph, S: 40.5 x 28.1 cm.

Inscriptions: in stone center: K lower right: 1922/
101 lower right: DIE HEXE mit dem KAMM
in pencil center: Klee

No visible watermark, simulated Japan paper
Soby 29

Swiss by birth, Paul Klee was among the many foreign artists living in Germany before 1914. He later returned to that country, and, in 1921, joined the teaching staff of the Bauhaus where, with Kandinsky, he was a painting master.

Klee's whimsy is often remarked upon; he was also among the most intellectual artists of his time, deeply interested in theories of the nature and effect of visual perception and sensation. An extremely subtle use of line characterizes this drawn lithograph as it does much of Klee's work.

PROVENANCE: with Brentano's Book Shop, Chicago.

PURCHASE 438:1943

Paul Klee

246. *The Tightrope Walker*, 1923

Lithograph, image: 43.2 x 26.7 cm.

Inscriptions: In pencil lower left: 1923 138

lower right: P Klee Marées Gesellschaft stamp

lower right

Watermark: BSB in a Double Circle

Soby 27 (as 1921)

See preceding entry. The pink tone plate is somewhat faded in this example.

PROVENANCE: with Ernst Beyeler, Basel.

EXHIBITIONS: Landwehr, 1973, p. 6, no. 29.

SOURCE: Gift of Mrs. Richard K. Weil by exchange
101:1957

JOSEPH ALBERS

German-American, 1888-1976

247. *Seclusion*, 1942 (fig. 73)

Lithograph, image: 31.0 x 31.7 cm.

Inscriptions: below image in pencil lower left:

Seclusion 16/30 lower right: Albers 42

No visible watermark, wove paper

Joseph Albers was at the Bauhaus as both a student and an instructor from 1923 to 1933, when he left Germany to come to the United States. Part of a series, *Graphic Tectonic*, executed at Harvard in 1942, *Seclusion* develops Bauhaus concerns with the function and perception of line, with clear design, and with the form of art appropriate to a mechanical society.

Included in the collection is Albers' *White Line Square* set of 1966 (nos. 15:1967.1-8).

PROVENANCE: Charles E. Buckley, Vernon, New Hampshire.

PURCHASE: Friends' Funds 215:1975

HENRI MATISSE

French, 1869-1954

248. *Odalisque with Magnolias*, 1923

Lithograph, stone: 31.8 x 41.7 cm.

Inscriptions: in pencil lower left: 19/50

lower right: Henri Matisse

No visible watermark, Japan paper

Hahnloser & Hahnloser-Ingold 100

Art in the decade following the First World War was not as experimental as the activity preceding it. Matisse is among the artists whose work became both more naturalistic and less complex intellectually. His paintings and prints of the 1920s, often representing odalisques and interiors, are frankly decorative compared to both his earlier and later work.

The St. Louis Art Museum owns four of Matisse's lithographs from the 1920s.

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope 882:1940

PABLO PICASSO

Spanish, 1881-1973

249. At the Fountain, 1922

Etching, P: 11.8 x 8.7 cm

Watermark: VAN GELDER

Geiser 64 b; Bloch 47

Pablo Picasso, too, turned to a less experimental style in the 1920s. Some of his work during that decade is in the great tradition of classical draughtsmanship, demonstrating a clarity and balance which may be traced to the Italian High Renaissance. *At the Fountain*, one of three etchings illustrating Pierre Reverdy's poems, *Cravates de Chanvre*, published in 1922, is part of this facet of Picasso's art.

Cravates de Chanvre was issued in an edition of 130 copies; the first thirty, of which the St. Louis example is number 18, have three etchings; the remaining 100, one.

PROVENANCE: with Brentano's Book Shop, Chicago; Mr. & Mrs. Robert Stockho, St. Louis.

SOURCE: Gift of Mr. and Mrs. Robert Stockho 256:1972

Pablo Picasso

250. Group of Three Women, 1922/3

Etching and drypoint, P: 17.4 x 12.6 cm.

Inscriptions: in pencil below plate lower right:

11/100 Picasso

Watermark: LAMAIN FRANCE

Geiser 102 vi/vi; Bloch 57

These three columnar women are depicted with the same classical simplicity and generalization as are those in the preceding entry, *At the Fountain*. Here Picasso has used tone and texture to emphasize the sculptural quality of the figures.

The present impression is of the final state, published in 1929.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

EXHIBITIONS: Landwehr, 1973, p. 8, no. 41.

SOURCE: Bequest of Horace M. Swope 660:1940

Pablo Picasso

251. La Toilette, 1923

Lithograph, stone: 36.3 x 26.2 cm.

Inscriptions: in pencil lower left: 47/50

lower right: Picasso

No visible watermark, wove paper

Bloch 65

A masterful line drawing, multiplied after having been made on a lithograph stone.

PROVENANCE: H. M. Swope, St. Louis.

LITERATURE: T. T. H., *CAM Bull.*, XXV/3, 1940, repr. p. 35.

EXHIBITIONS: Landwehr, 1973, p. 8, no. 42.

SOURCE: Bequest of Horace M. Swope 662:1940

Pablo Picasso

252. Interior Scene, 1926

Lithograph, image: 22.3 x 28.0 cm.

Inscriptions: in pencil lower left: 2/100

lower right: Picasso

Watermark: VAN GELD . . . , wove paper

Geiser 241; Bloch 74

A complex composition based upon the transmutation of human form into an abstract, curving design. Synthetic Cubism, a mode Picasso brought to its apex in the early 1920s, is the basis for this kind of work.

This impression may have been clipped along the left margin, for numbers 51 to 100 were printed on white paper as was the present example.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 663:1940

Pablo Picasso

253. The Nude Model, 1927

Etching, P: 27.8 x 19.2 cm.

Inscriptions: below plate lower left in pencil:

28/40 Picasso

No visible watermark, Japan paper

Geiser 119 ii/ii; Bloch 78

A number of Picasso's prints, particularly those of the Vollard Suite executed in the 1930s, depict the artist, his model, and often the work of art thereby created. The prints are essentially images about the generation and making of art. *The Nude Model*, here exhibited, may be seen as a less complex statement of this theme.

Picasso was one of the greatest draughtsmen in the

history of Western art. His sureness and purity of line in this and analogous examples is unerring in its description of form and its recreation on a flat surface.

There is some confusion about the printing history of the *Nude Model*. Geiser states that ten were printed on Japan paper and 100 on Arches paper whereas Bloch notes that the edition was 150 prints. The inscription on the St. Louis impression suggests that forty were pulled on Japan.

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope 661:1940

Pablo Picasso

254. *The Death of Orpheus*, 1930 (fig. 74)

Etching, P: 31.1 x 22.2 cm.

No visible watermark, Japan paper

Geiser 164 b; Bloch 120

In 1931, Albert Skira published an edition of Ovid's *Metamorphoses* illustrated with thirty etchings by Picasso. The artist's use of a pure, limpid line renders perfectly the elegance of the classical text.

The St. Louis example of the *Death of Orpheus* is one of two printed in both red and black ink before the publication of the regular edition.

PROVENANCE: with the Zwemmer Gallery, London.

EXHIBITIONS: Rauh, 1970-71, p. 22, no. 87.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 38:1969

Pablo Picasso

255. *The Diver*, 1932

Etching and collage, P: 13.9 x 11.2 cm.

Inscriptions: below plate lower right in pencil:
Picasso

No visible watermark, wove paper

Geiser 277 B.a; Bloch 1322

This witty image varies from impression to impression because Picasso changed the collage elements from one print to another. *The Diver* was also printed in white ink on black paper.

SOURCE: Anonymous Gift 316:1951

Pablo Picasso

256. *The Minotauromachy*, 1935 (fig. 75)

Etching, P: 49.5 x 69.0 cm.

Inscriptions: below plate in ink lower left: 30/50
lower right: Picasso

No visible watermark

Bloch 288

Images of the minotaur began to appear in Picasso's work in the late 1920s. Used by the artist in a variety of contexts, the meaning of the mythological beast is complex and private. He is an elemental force, not necessarily for good or evil. To explain verbally the imagery of the *Minotauromachy* would be impossible; it is not an allegory to which meanings may be assigned, but rather a deeply meditated depiction of innocence, strength, and destruction.

Riva Castleman has called the *Minotauromachy* Picasso's greatest print (1976, p. 96). Although this impression is annotated as if the edition were fifty, Bloch felt that only thirty examples were printed.

PROVENANCE: H. M. Swope, St. Louis.

EXHIBITIONS: Flint & Foster, 1966, no. 167.

SOURCE: Bequest of Horace M. Swope 665:1940

Pablo Picasso

257. *The Ostrich*, 1936 (fig. 76)

Etching and lift-ground aquatint, P: 41.3 x 31.5 cm.

Inscriptions: in plate bottom center: LAUTRUCES
in pencil below: Picasso

No visible watermark

Bloch 343

In 1936, Ambrose Vollard commissioned Picasso to make thirty-one etchings of animals to illustrate Buffon's *L'Histoire naturelle*. We should have to go back to the work of Toulouse-Lautrec to find equally witty depictions of animals.

The present impression of the self-important *Ostrich* was pulled before the plate had been cut down for the regular edition of the book, published in 1942.

PROVENANCE: Mr. & Mrs. G. Gordon Hertslet, St. Louis.

SOURCE: Bequest of Marie Setz Hertslet 127:1972

Pablo Picasso**258. The Dream and Lie of Franco, 1937**
(two plates)

Etching and lift-ground aquatint, P: 31.0 x 42.0 cm.
 Inscriptions: top of both plates: 8 janvier 1937
 (in reverse) bottom of B. 298: x 9 janvier 1937
 7 juin 37 (in reverse) both plates: in pencil lower
 left: 358/850 stamped lower right: Picasso
 Watermark: Double Circle

Bloch 297 and 298

In 1936, civil war had broken out in Spain, Picasso's birthplace, and in 1937, the artist was commissioned to paint a mural for the Spanish Pavilion, built by the Republican government for an exhibition in Paris; *Guernica*, now at The Museum of Modern Art, New York, was the result. These two prints, *Dream and Lie of Franco*, were executed several months before the great painting. The prints were first intended to be cut apart and sold for the benefit of Spanish war relief; however, it was later decided to preserve the impact of Picasso's protest by keeping the prints, with their nine small images, whole (Penrose, 1959, p. 267).

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope
 666 & 667:1940

Pablo Picasso**259. Woman with Tambourine,**
1938 (fig. 77)

Etching and burnished aquatint, P: 66.5 x 51.3 cm.
 Inscriptions: below plate lower left in pencil:
 16/30 Picasso

No visible watermark, wove paper

Bloch 310

Picasso's vision was remarkably sculptural; here the dancing figure has been broken apart and recomposed so that we are aware of her existence and movement in space, translated as an abstract, but by no means flat, pattern.

PROVENANCE: with The Buchholz Gallery, New York; Joseph Pulitzer, Jr., St. Louis.

EXHIBITIONS: Rathbone, 1955, no. 74.

SOURCE: Gift of Joseph Pulitzer, Jr. 40:1952

GEORGES ROUAULT

French, 1871-1958

260. Juggler, 1934

Color lift-ground etching and aquatint, P:
 31.4 x 20.6 cm.

Inscriptions: in plate lower right: G. Rouault/1934
 No visible watermark

Wofsy 323

The Juggler is one of seventeen etchings Rouault executed to illustrate his *Cirque de l'étoile filante*, published by Ambrose Vollard in 1938. The St. Louis copy of the book is number 69, on Montval laid paper, out of a total edition of 280. There are eighty-two wood engravings throughout the text, cut by Georges Aubert after Rouault's designs.

PROVENANCE: Mr. & Mrs. Joseph Pulitzer, Jr., St. Louis.

SOURCE: Gift of Mr. and Mrs. Joseph Pulitzer, Jr.
 154:1973

Georges Rouault**261. Professor Pieu, 1935**

Color lift-ground etching and aquatint, P:
 31.7 x 20.7 cm.

Inscriptions: in plate bottom center: GR 1935

No visible watermark

Wofsy 348

One of seventeen etchings made to illustrate André Suarès' *Passion*, published by Ambrose Vollard in 1939. As with the preceding *Cirque de l'étoile filante*, Georges Aubert executed eighty-two wood engravings after Rouault's designs.

The St. Louis copy of *Passion* is number 75 of an edition of 270.

PROVENANCE: Mr. & Mrs. Joseph Pulitzer, Jr., St. Louis.

SOURCE: Gift of Mr. and Mrs. Joseph Pulitzer, Jr.
 155:1973

Georges Rouault**262. The Crucifixion, 1936**

Soft-ground etching and aquatint over heliogravure, P: 65.0 x 48.7 cm.

Inscriptions: in plate lower left: G. Rouault 1936
 lower right in ink: Georges Rouault

in pencil: 118/175
 Watermark: unclear, ? Win a Circle
 Wofsy 284

One of 175 signed and numbered impressions from a total edition of 300.

Rouault was a devout Catholic much influenced by Medieval art, particularly stained glass; as a consequence, his prints have a willed formal simplicity and intensity. His most famous series is the *Miserere*, and there are several examples from that set in St. Louis. *The Crucifixion* is probably his best-known single plate.

PROVENANCE: Sol Roos, St. Louis.

SOURCE: Gift of Sol Roos 283:1957

STANLEY WILLIAM HAYTER

English, born 1901

263. *Tarantelle*, 1943

Engraving, soft-ground etching, and embossing, P: 55.0 x 32.9 cm.

Inscriptions: in pencil below plate lower left: 4/50
 lower right: SW Hayter 43

No visible watermark, wove paper

Five earlier states are known

Stanley William Hayter's Atelier 17, established in Paris and then New York, was instrumental in developing intaglio techniques, particularly during the years around the Second World War.

In a letter on file at The St. Louis Art Museum, Hayter described in detail the making of *Tarantelle* "started August 8, 1943, completed December 7, 1943 — six states were made. . . Plate was old copper chromium plated on back, very battered, with a hole in it — center, on print, which we found in a junk shop — whole surface was scraped [,] ground, burnished finally in places. Some of the marked, [sic] grooves on background were in the plate. All black line is engraved with burin, bitten surfaces . . . made with collage (impression of various fabrics) on soft ground, etched with Smilie bath . . . About six or eight different grounds were used and bitings, one over another to get the effect. White relief elements made last cut with scraper (champlevé) except for hole already mentioned."

Both the technical sophistication of the etching and the use of accidents as part of the final image

should be clear from Hayter's own words. Basing the latter practice on the irrational work of the Dada school, Hayter draws freely and incorporates holes and scratches into his art. The result in *Tarantelle* is a rhythmic symbol of the frantic movement of the dance.

PROVENANCE: with "Bookshop," St. Louis.

LITERATURE: Forster, 1966, p. 275, no. 11, repr.

EXHIBITIONS: Flint & Forster, 1966, no. 89, pl. 49.

PURCHASE 34:1944

PABLO PICASSO

Spanish, 1881-1973

264. *Long-Haired Young Girl*, 24 November 1945

Lithograph, stone: 38.0 x 32.0 cm.

Inscriptions: in pencil lower left: 32/50

lower right: Picasso

Watermark: . . . CHES, wove paper

Mourlot 12 vi/vi; Bloch 380 vi/vi

Immediately after the Second World War, Picasso, working with Fernand Mourlot, began a period of great activity in lithography. *Long-Haired Young Girl* went through six states in a period of slightly more than two weeks, from the 6th to the 24th of November. Picasso worked from a heavily shaded image to one of almost pure line in this, the final state.

PROVENANCE: with The Buchholz Gallery, New York.

LITERATURE: Powell, *CAM Bull.*, XXXIX/4, 1954, p. 22, repr. p. 23.

EXHIBITIONS: Rathbone, 1955, no. 75.

PURCHASE 10:1948

Pablo Picasso

265. *Owl with Chair, Ochre Background*, 20 January 1947

Two-color lithograph, S: 65.5 x 49.8 cm.

Inscriptions: in stone upper left: 20.1.47

in pencil lower left: 48/50 Picasso

No visible watermark, wove paper

Mourlot 55; Bloch 410

Working quickly, on the same day that he made the drawing of the owl which, transferred to stone, was printed in black and white (M. 54), Picasso

also added a second, ochre-colored stone for this version.

PROVENANCE: with The Buchholz Gallery, New York.

LITERATURE: Powell, *CAM Bull.*, XXXIX/4, 1954, pp. 22-3, repr. p. 23.

EXHIBITIONS: Rathbone, 1955, no. 76.

PURCHASE 122:1947

Pablo Picasso

266. Woman with a Necklace, 29 March 1947

Lithograph, S. 65.0 x 49.5 cm.

Inscriptions: in plate upper left: 29.3.47 (in reverse)
in pencil lower left: 42/50 lower right: Picasso
in green pencil bottom margin: Picasso/A
Monsieur A Madame Morton May/Vallauris
21 septembre 48

Watermark: ARCHES, wove paper

Mourlot 84; Bloch 438

A fluent line drawing printed in an edition of fifty.
Mr. and Mrs. Morton D. May, to whom Picasso
dedicated this impression, are among the most im-
portant collectors in St. Louis.

PROVENANCE: Mr. & Mrs. Morton D. May, St. Louis.

SOURCE: Gift of Morton D. May 383:1955

Pablo Picasso

267. David and Bathsheba, 30 March 1947 (fig. 78)

Lithograph, image: 64.3 x 48.3 cm.

Inscriptions: in pencil lower left: 30/50
in red pencil: Picasso

No visible watermark, wove paper

Mourlot 109 iv/x; Bloch 441 iv/x

Between the 30th of March, 1947 and the 17th of April, 1949, Picasso reworked *David and Bathsheba* ten times, changing the shifting relationship between black and white areas. His starting point was a picture by the sixteenth century German artist, Lucas Cranach, whose *David and Bathsheba* is in Berlin-Dahlem. The fourth state, here exhibited, dates from the first burst of activity in 1947. Of the various changes or states, this is the one in which Picasso used white line alone on the black background.

PROVENANCE: with The Buchholz Gallery, New York.

LITERATURE: Powell, *CAM Bull.*, XXXIX/4, 1954, pp. 23-4, repr. p. 24.

EXHIBITIONS: Rathbone, 1955, no. 77.

PURCHASE 11:1948

Pablo Picasso

268. The Dove, 9 January 1949

Lithograph, image: 54.5 x 69.6 cm.

Inscriptions: in pencil lower left: 30/50
lower right: Picasso

Watermark: ARCHES, wove paper

Mourlot 141; Bloch 583

A beautifully subtle wash drawing on a zinc plate, *The Dove* is one of Picasso's most famous images.

PROVENANCE: with The Buchholz Gallery, New York.

LITERATURE: Powell, *CAM Bull.*, XXXIX/4, 1954, p. 24, repr. p. 23.

EXHIBITIONS: Rathbone, 1955, no. 79, repr.

PURCHASE 238:1950

GEORGES BRAQUE

French, 1882-1963

269. Helios V Blue Violet, 1948

Four-color lithograph, image: 50.4 x 42.5 cm.

Inscriptions: in charcoal below image lower right:
G Braque/ 34/75

Watermark: ARCHES, wove paper

Engelberts 26; Hofmann 28

Braque made six lithographs of this Hellenic subject between 1946 and 1948, varying the colors and the sizes of their fields.

PROVENANCE: with Carroll-Knight Gallery, Inc., St. Louis; Mr. & Mrs. G. Gordon Hertslet, St. Louis.

SOURCE: Bequest of Marie Setz Hertslet 111:1972

PABLO PICASSO

Spanish, 1881-1973

270. Goat Skull on a Table, 1952

Burnished aquatint, P: 51.3 x 66.7 cm.

Inscriptions: in pencil lower left: 43/50 in red
pencil lower right: Picasso

Watermark: ARCHES, wove paper

Bloch 696

Remarkably sculptural in feeling, *Goat Skull on a Table* may be a two-dimensional rethinking of a bronze, *Goat Skull and Bottle*, that Picasso executed in 1951. That sculpture is conceived as a plastic still-life whereas the print is, of course, physically a flat object. Such changes between dimensions and media are just one aspect of Picasso's protean creativity.

PROVENANCE: with The Buchholz Gallery, New York ; Vladimir Golschmann, St. Louis.

SOURCE: Gift of Vladimir Golschmann 103:1958

Pablo Picasso

271. Portrait of D.-H. Kahnweiler III, 3 June 1957

Lithograph, S: 65.3 x 50.4 cm.

Inscriptions: in stone upper right: 3.6.57 in red
pencil lower left: Picasso in pencil lower right:
32/50

Watermark: Arches, wove paper

Mourlot 297; Bloch 836

Picasso made three lithographs of Kahnweiler on the 3rd of June, 1957. This portrait, the last of the three, is the most abstractly linear; the preceding lithographs are more tonal with the shading defining the figure itself as well as the background. Such a working from the relatively concrete to the abstract is not unusual in Picasso's work on single themes.

PROVENANCE: Mr. & Mrs. Joseph Pulitzer, Jr., St. Louis.

SOURCE: Gift of Mr. and Mrs. Joseph Pulitzer, Jr. 130:1974

JEAN DUBUFFET

French, born 1901

272. Tumulte, 1958

Lithograph, image: 49.2 x 41.1 cm.

Inscriptions: in pencil lower left: epreuve d'artiste
center: Tumulte lower right: J Dubuffet 58

Watermark: ARC . . . , wove paper

Arthaud 272

Towards the end of 1957, Jean Dubuffet conceived of a series of images which would serve as mate-

rial for virtually innumerable variations. Working with transfer papers and many lithographic stones and plates, the artist sought first to make images picked up with a roller (not drawn) from a variety of surfaces, then, once these were fixed on stone or zinc, to print them in all manner of colors and combinations (for a full description, see Dubuffet in McKnulty, intro., 1964-65, n.p.).

The result of this concept, which totally denies a rational, conscious, or individual approach to art, is a set of twenty-two albums called *Phénomènes* which contains a suite of about 300 lithographs. *Tumulte* is plate XIII from the third album of black and white images. There are nineteen lithographs from *Phénomènes* in the collection.

PROVENANCE: Mr. & Mrs. Ralph F. Colin, New York.

SOURCE: Gift of Mr. and Mrs. Ralph F. Colin 101:1969

Jean Dubuffet

273. L'Enfle chique, 1961

Five-color lithograph, S: 64.8 x 50.0 cm.

Inscriptions: in pencil lower right: ESSAI final

Laque rouge/bon à tirer/J.D.

Watermark: . . . HES, wove paper

Arthaud 565

Dubuffet has made prints by cutting up lithographs, recombining them, and transferring the assemblage to the stone. Such a procedure is probably the one used here. *L'Enfle chique*, a non-sense title, is a deliberately crude, child-like depiction of a face.

The present impression, pulled in 1961, is the one approved by the artist for the edition issued in 1963; an example from that printing is also in the collection (no. 208:1966).

PROVENANCE: Mr. & Mrs. Ralph F. Colin, New York.

SOURCE: Gift of Mr. and Mrs. Ralph F. Colin 85:1969

MUIRHEAD BONE

Scottish, 1876-1953

274. Ossett, Yorkshire, 1905

Drypoint, P: 22.6 x 20.2 cm.

Inscriptions: below plate in pencil lower right:

Muirhead Bone

No visible watermark

Dodgson 188 trial proof b of e

The tradition of fine intaglio printmaking did not die with the nineteenth century. Particularly in England and America, modern movements were imported from the Continent, often with a great deal of critical opposition. This was not a totally negative situation. As printmakers, the English were heir to the examples of James McNeill Whistler and Francis Seymour Haden, to the teaching of Alphonse Legros and his pupil Frank Short. Muirhead Bone's *Ossett, Yorkshire* is a continuation (not an imitation) of Whistler's work; the quarrelsome American expatriate had died just two years before Bone's print was made, and his influence did not disappear despite contemporary movements on the Continent.

PROVENANCE: J. Lionberger Davis (Lugt Suppl. 766).

SOURCE: Gift of J. Lionberger Davis 52:1951

Muirhead Bone

275. *Self-Portrait*, 1908 (fig. 79)

Etching and drypoint, P: 15.0 x 12.7 cm.

Inscriptions: below plate lower right in pencil:

Muirhead Bone

No visible watermark

Dodgson, 1922, p. 194; Dodgson Supplement 246 vi/vii trial proof f

Etched portraits such as this one have an ancestry reaching back to the seventeenth century. The example of Rembrandt's *Self-Portrait* (Hind 229) is still present here.

PROVENANCE: with Kennedy & Co., New York; J. Lionberger Davis (Lugt Suppl. 766 & a second, larger stamp not in Lugt).

SOURCE: Gift of J. Lionberger Davis 50:1951

Muirhead Bone

276. *Rainy Night in Rome*, 1913

Drypoint, P: 30.3 x 22.6 cm.

Inscriptions: below plate in pencil lower right:

Muirhead Bone

No visible watermark, wove paper

Dodgson, 1922, p. 198; Dodgson Supplement 299 x/x

To accept only the modern movements as valid and to dismiss an etching like Bone's *Rainy Night*

in *Rome* because French and German printmakers had moved far beyond the representation of the visual world by 1913 is to oversimplify an historical situation.

PROVENANCE: Dr. Borden S. Veeder, St. Louis.

SOURCE: Gift of Dr. Borden S. Veeder 66:1959

JOHN SLOAN

American, 1871-1951

277. *Turning Out the Light*, 1905

Etching, P: 12.5 x 17.4 cm.

Inscriptions: in plate lower left: John Sloan 1905

below plate in pencil lower left: Turning Out

the Light center: 100 proofs right: John Sloan

No visible watermark, wove paper

Morse 134 iii/iii

In 1904, John Sloan moved to New York from Philadelphia where he had been a newspaper draughtsman. He continued illustrating publications for a living, but as an independent artist he was part of Robert Henri's circle, and with other Philadelphians, a member of The Eight.

Turning Out the Light is one of ten etchings called *New York City Life*. Like his fellow artists, Henri, George Luks, William Glackens, and Everett Shinn, Sloan took his subjects from the teeming city around him.

PROVENANCE: with Kraushaar Gallery, New York.

PURCHASE 124:1947

ARTHUR B. DAVIES

American, 1862-1928

278. *Doorway to Illusion*, 1910 (fig. 80)

Soft-ground etching and aquatint, P: 30.2 x 20.0 cm.

Inscriptions: below plate in pencil lower left:

Arthur B. Davies

No visible watermark

Price 2 ii/iii

Although Davies' style was different from that of The Eight, he was also a member of that group, supporting its aim of broadening American artistic life and thought. A much more complex personality than men such as Sloan, Henri, and Luks, Davies was deeply interested in modern European art, and, indeed, he was an organizer of the 1913

Armory Show, the first large-scale exhibition of contemporary European painting and sculpture in the United States.

Davies' own work is of an exquisite, almost musical subtlety. *Doorway to Illusion* is as concerned with shifting perceptions and realities as Continental work of the same time.

PROVENANCE: with R. E. Lewis, Inc., San Francisco.

EXHIBITIONS: Rauh, 1970-71, p. 17, no. 55.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 77:1969

GEORGE BELLAWS

American, 1882-1925

279. Stag at Sharkey's, 1917 (fig. 81)

Lithograph, image: 47.7 x 60.6 cm.

Inscriptions: in stone bottom center: Geo Bellows
in pencil lower left: no. 51 center: A Stag at

Sharkey's lower right: Geo Bellows

No visible watermark, wove paper

Bellows 71

This lithograph repeats, in the same direction, with only minor variations, the composition of Bellows' painting of 1907; that first version of *Stag at Sharkey's* is now in The Cleveland Museum of Art. Both the painting and the print are among the artist's most famous works.

Born in Ohio, Bellows was part of the Henri circle in New York, and this lithograph, essentially a wash and crayon drawing, is one of the best expressions of urban realism, a major facet of American art in the early twentieth century.

PROVENANCE: with Noonan-Kocian, Co., St. Louis.

LITERATURE: Powell, *CAM Bull.*, XXVII/3 & 4, 1942, repr. p. 52.

EXHIBITIONS: Flint & Forster, 1966, no. 66.

PURCHASE 1217:1920

FREDERICK L. GRIGGS

English, 1876-1938

280. The Barbican, 1920

Etching, P: 16.3 x 17.3 cm.

Inscriptions: in plate lower right: F. L. Griggs
1915-1920 below plate in pencil lower right:
F. L. Griggs

Watermark: Fragment of a Letter; pale blue-green paper

Alexander 26 i/iii

Part of Griggs' training was as an architect, and his etchings reflect a reconstructive feeling for English Gothic buildings. His prints are finely and carefully drawn, far from the sketchier work produced by Whistler and his immediate followers.

The Barbican is the second version of a larger plate executed in 1915, the *Cresset* (A. 12). Five years after that first work, Griggs cut down the plate and redrew parts of it to make the *Barbican*.

PROVENANCE: H. M. Swope (Lugt Suppl. 2368a).

SOURCE: Bequest of Horace M. Swope 533:1940

GRAHAM SUTHERLAND

English, born 1903

281. Cray Fields, 1925

Etching, P: 11.6 x 12.5 cm.

Inscriptions: below plate in pencil lower right:

Graham Sutherland imp.

Watermark: Fragment of a Crest; pale blue-green paper

Man 25 vi/vi

One of the problems facing English (and American) artists in the earlier part of this century was that of the adjustment between their own pragmatic artistic traditions and the modern movements of the Continent. Sutherland's prints of the 1920s are based on the bucolic, finely etched work of the nineteenth century English artist Samuel Palmer. *Cray Fields* is, however, more abstract, more consciously rhythmic in its composition than earlier work. Sutherland's emphasis on such purely pictorial elements for their own sake distinguishes the modern artist.

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Gift of Horace M. Swope 10:1932

GERALD L. BROCKHURST

English, born 1890

282. The Black Silk Dress, 1927

Etching, P: 22.3 x 15.9 cm.

Inscriptions: in plate upper right: GL Brockhurst
1927 (in reverse) in pencil below plate lower

right: GL Brockhurst
No visible watermark, wove paper
Wright, 1935, 58 ix/ix

Trained as a painter in England, Brockhurst spent 1913 in France and Italy studying the work of Early Renaissance painters; his constant preoccupation with the integrity of human form, evenly lit, shows how deeply he absorbed their lessons.

Brockhurst's painting of the *Black Silk Dress* is in the collection of this Museum (no. 96:1926) and was purchased directly from the artist in 1926. The print, later than the picture, reverses its composition.

PROVENANCE: with Harlow, McDonald & Co., New York.

PURCHASE 159:1928

ROBERT AUSTIN

English, 1895-1976

283. The Ponte Pietra, Verona, 1927

Etching, P: 13.3 x 16.9 cm.

Inscriptions: in plate lower right: Austin below plate in center in pencil: Robert Austin 1928

Watermark: VGL

Dodgson 56 viii/viii

The Ponte Pietra, Verona was begun in 1925, the year in which Austin left Italy, where he had lived since 1922, to return to England. Before going abroad, Austin had studied with Frank Short and was well-educated in the etching techniques. His work is sharp and clean, with a craftsman's attention to the detail possible in intaglio printmaking, and an artist's sensitivity to flat patterns and the relationship between line and the areas it creates.

The plate of *Ponte Pietra, Verona*, was completed in 1927; the date of 1928 on the present example may refer to the actual time of printing.

PROVENANCE: Dr. Borden S. Veeder, St. Louis.

SOURCE: Gift of Dr. Borden S. Veeder 307:1948

JOHN TAYLOR ARMS

American, 1887-1953

284. La Torre del Mangia, Siena, 1927

Etching, P: 38.1 x 20.3 cm.

Inscriptions: in plate bottom center: La Torre del

Mangia, Siena below plate in pencil lower right: John Taylor Arms 1927

Watermark: Ar . . .

Arms 194

After attending law school, John Taylor Arms was trained as an architect. Fascinated by the craft of etching, he made some 440 prints. Most are of architectural subjects, and Arms' crisp, precise line is analogous to much contemporary English work. This etching style and subject matter has its source in the work of Charles Meryon.

La Torre del Mangia, Siena is from a suite of etchings called the *Italian Series*, executed during the 1920s and 1930s.

PROVENANCE: G. C. Carpenter, Jr., St. Louis.

SOURCE: Gift of George C. Carpenter, Jr. 206:1951

John Taylor Arms

285. La Colegiata, Toro, 1935

Etching, P: 24.7 x 32.3 cm.

Inscriptions: in pencil below plate lower left:

Ed 100 II lower right: John Taylor Arms 1935

Watermark: F. J. Head & Co.; green paper

Arms 288

Particularly interested by Gothic architecture, Arms also executed a set called *Spanish Churches*. *La Colegiata, Toro* is among that series of thirteen prints etched in the 1920s and 1930s.

PROVENANCE: J. Lionberger Davis, St. Louis.

SOURCE: Gift of J. Lionberger Davis 111:1951

LUIGI LUCIONE

American, born 1900

286. Moving Shadows

Etching, P: 18.1 x 30.1 cm.

Inscriptions: below plate in pencil lower right:

Luigi Lucione

No visible watermark, wove paper

Produced with an intaglio printmaker's love of crisp line, *Moving Shadows* is a subtle rendering of the American rural scene.

PROVENANCE: Mrs. M. C. Blossom, St. Louis.

SOURCE: Gift of Mrs. Marion C. Blossom 531:1957

MUIRHEAD BONE

Scottish, 1876-1953

287. A Spanish Good Friday, 1935

Drypoint, P: 31.8 x 20.1 cm.

Inscriptions: in plate lower left: M Bone/1935
below plate in pencil lower right: Muirhead Bone

No visible watermark

Dodgson Supplement 412 xxix/xxix

Bone's most famous etching, *A Spanish Good Friday*, conveys an ominous mood. The spatial distortion which helps to communicate this has its roots in the work of the *avant-garde*, but Bone has adapted it to the recreation of things seen and consequently felt.

PROVENANCE: with M. Knoedler & Co., New York; Mrs. Arthur G. Drefs, St. Louis.

EXHIBITIONS: Flint & Forster, 1966, no. 12.

SOURCE: Gift of Mrs. Arthur G. Drefs 46:1959

CHARLES SHEELER

American, 1883-1965

288. Sailboats, 1924

Lithograph, P: 21.6 x 26.6 cm.

Inscriptions: in pencil lower left: 19/35
lower right: Charles Sheeler

Watermark: FRANCE, wove paper

Trained as a painter and employed as a professional photographer, Sheeler learned much as an artist from the latter activity. Much of his photography was of industrial sites, buildings, and equipment. As a consequence, in his paintings, prints, and drawings, Sheeler tended towards cool, geometrical shapes and simplifications, qualities born of the machine age.

PROVENANCE: H. M. Swope, St. Louis.

SOURCE: Bequest of Horace M. Swope 701:1940

JOHN STEUART CURRY

American, 1897-1946

289. Mississippi Noah, 1934

Lithograph, image: 25.2 x 34.9 cm.

Inscriptions: in image lower left: J Curry
below image in pencil lower left: "Mississippi Noah" 35 prints lower right: John Steuart Curry 1934

No visible watermark, wove paper

Cole 24 (this impression mentioned)

In 1932, Curry prepared a lithograph of this composition; only one proof was pulled and the stone destroyed. Returning to the subject in 1934, the artist produced this print and, in 1935, a painting of the same composition, now in the collection of this Museum (no. 7:1937).

Curry was among the American artists who turned to the countryside for subject matter; here he took as his subject an event in the disastrous floods of the 1930s.

SOURCE: Gift of the artist 39:1937

THOMAS HART BENTON

American, 1889-1975

290. Island Hay, 1945

Lithograph, image: 25.3 x 32.0 cm.

Inscriptions: in image lower left: Benton
below image in pencil lower right: Benton

No visible watermark, wove paper

Fath, p. 156

Thomas Hart Benton was among the most prominent American Regionalists, painters who felt strongly that American art should come from American life, especially from its rural aspects. This point of view prevailed, particularly in the Midwest, in the years before the Second World War, and was doubtless encouraged by WPA support of artists during the Depression.

Benton made lithographs as if they were monochrome paintings; the composition of *Island Hay* was repeated in oil in 1948 (estate of Rita Benton, Kansas City). The print was published in 1945 by Associated American Artists; the edition was 250 impressions.

PROVENANCE: Dr. Borden S. Veeder, St. Louis.

SOURCE: Gift of Dr. Borden S. Veeder 242:1948

JIM DINE

American, born 1935

291. Four C-Clamps, 1962 (fig. 82)

Lithograph, S: 65.5 x 51.5 cm.

Inscriptions: at bottom in pencil: 13/17 four c-clamps 1962 Jim Dine ULAE stamp lower left

No visible watermark, flocked Auvergne paper
Printed in green ink on peach-colored paper, *Four C-Clamps* is created by defining an ordinary object both positively and negatively, with line and with wash. The result is a virtual transmutation of the image of the c-clamp into yet another object.

PROVENANCE: with Universal Limited Art Editions, Long Island.

LITERATURE: "Recent Acquisitions," *CAM Bull.*, n.s., I/5, 1966, p. 4, repr. p. 2.

EXHIBITIONS: Rauh, 1970-71, p. 17, no. 56.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 80:1965

ROBERT RAUSCHENBERG

American, born 1925

292. Spot, 1964

Lithograph, S: 104.7 x 75.5 cm.

Inscriptions: in pencil lower right: 34/37

Rauschenberg 1964 ULAE stamp lower left

Watermark: BFK Rives, wove paper

Forster 24

Part of Rauschenberg's art is a statement of the making of the object itself. His seemingly random use of images, often photographic, underscores the role of accident as well as that of the artist in the recombination of elements. Leo Steinberg has characterized Rauschenberg's surfaces as control panels without tops or bottoms, left sides or right sides, capable of infinite manipulation and rearrangement (1972, pp. 88-91).

PROVENANCE: with Universal Limited Art Editions, Long Island.

EXHIBITIONS: Rauh, 1970-71, p. 22, no. 92, repr. p. 7.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 79:1965

Robert Rauschenberg

293. Breakthrough I, 1964 (fig. 83)

Lithograph, S: 104.8 x 75.2 cm.

Inscriptions: in pencil lower left margin: 18/20

Rauschenberg 1964 in pencil on verso: "Breakthrough" ULAE stamp lower left

Watermark: RIVES, wove paper

Forster 26

The "breakthrough" is the actual crack in the lithograph stone, incorporated into the total image.

PROVENANCE: with Ileana Sonnabend, Paris; Richard K. Weil, St. Louis.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., X/3, 1974, p. 37, repr. p. 38.

SOURCE: Gift of Richard K. Weil 141:1973

JASPER JOHNS

American, born 1930

294. Painting with Two Balls I, 1962

Four-color lithograph, image: 51.8 x 42.4 cm.

Inscriptions: in image bottom margin: PAINTING WITH TWO BALLS 1962 J. JOHNS

in pencil lower left: 6/39 I in red pencil lower right: J Johns ULAE stamp lower left

No visible watermark, Kochi Japan paper

Field 8

Based on a painting and a drawing of 1960, *Painting with Two Balls I* is the color version of two lithographs of the composition; a second, monochrome print, *Painting with Two Balls II* (F. 9), was also issued in 1962. Furthermore, in 1971, Johns returned to the composition, executing another, larger color lithograph (StLAM no. 167:1971).

Johns began painting in 1952 and printmaking in 1960. From the mid-1950s on, his art has been concerned with perception and is often about the very making of art. In a work like *Painting with Two Balls I*, we are asked to think about the three primary colors, about the complexities of surface and spatial relationships, and about the mysterious connections in our minds between visual and verbal imagery. The fact that *Painting with Two Balls* exists in several versions and media dating over a ten year period is typical of Johns' exploratory working methods.

PROVENANCE: with Castelli Graphics, New York; Mr. & Mrs. Joseph A. Helman, St. Louis.

EXHIBITIONS: Rauh, 1970-71, p. 18, no. 64.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. and Anonymous Donor 49:1967

Jasper Johns

295. *Hatteras*, 1963 (fig. 84)

Lithograph, S: 104.8 x 74.7 cm.

Inscriptions: in pencil lower right: HC 9/10 / J.

Johns/ '63 ULAE stamp lower right

Watermark: RIVES, wove paper

Field 15

Hatteras, too, is an image outlining the various components of pictorial art. Here Johns has not only added references to his previous work (see Field's discussion of the "footprint", 1970, no. 15), but also to the concerns of past art. The arm within the arc clearly recalls Italian Renaissance studies of ideal proportion, a basic facet of the visual exploration of reality nearly five hundred years ago.

Hatteras was published by Universal Limited Art Editions, Long Island.

PROVENANCE: with Castelli Graphics, Inc., New York; Richard K. Weil, St. Louis.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., X/3, 1974, pp. 37-41, repr. p. 39.

SOURCE: Gift of Richard K. Weil 140:1973

Jasper Johns

296. *Two Maps I*, 1965/6 (fig. 85)

Lithograph, S: 84.3 x 67.0 cm.

Inscriptions: in white pencil lower left: I 3/30

lower right: J. Johns/'65-66

Fabriano black paper

Field 51

Johns executed several *Map* paintings from 1960 to 1963, and, following his usual practice, then turned to working out the concept in lithography. As was the case with *Painting with Two Balls*, *Two Maps* exists in two lithographs. Both *Maps* date from 1965-66 and were published by Universal Limited Art Editions, Long Island.

PROVENANCE: Mrs. J. R. Strass, Englewood, Colorado.

PURCHASE: Eliza McMillan Fund 118:1976

Jasper Johns

297. *Black and White Numerals: Figures 0 to 9*, 1968

Lithographs, S: 88.8 x 76.3 cm.

Inscriptions: in pencil lower left: 28/70 lower

right: J. Johns '68 Gemini stamp lower right
No visible watermark, wove paper

Field 94-103

Numbers are among the first signs and concepts that we consciously learn, and Johns, whose work is an exploration of both visual perception and artistic creation, has wrought numerical images in various media and color combinations over the past two decades.

This set was published by Gemini G.E.L., Los Angeles.

PROVENANCE: with Nancy Singer Gallery, St. Louis.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., XII/4, 1976, p. 66, *Figure 5* repr. p. 67.

PURCHASE 34:1976.1-.10

ROY LICHTENSTEIN

American, born 1923

298. *Cathedral*, 1969

Color lithograph, image: 123.3 x 82.6 cm.

Inscriptions: below image in pencil lower left:

45/75 lower right: R Lichtenstein '69 Gemini stamp lower right

No visible watermark, wove paper

The concept of a narrative series is centuries old; however, in the late nineteenth century its meaning shifted. The late work of the Impressionist painter Claude Monet often takes as its subject changes in visual perception, explored in painted series of haystacks, lily ponds, poplars, and the façade of Rouen Cathedral. Lichtenstein's lithographs overtly refer to Monet's Cathedral series, and the prints further complicate the reference by imitating the dot grid pattern of half tone plates (a process used in commercial photomechanical reproduction). As a result, *Cathedral* take as their real subject matter both the history of art and the processes of reproduction.

Lichtenstein's set was published by Gemini G.E.L., Los Angeles.

PROVENANCE: with The Helman Gallery, St. Louis.

LITERATURE: "Some Contemporary Prints . . .," *CAM Bull.*, n.s., VI/4, 1970, repr. p. 5.

EXHIBITIONS: Rauh, 1970-71, p. 20, no. 73, one repr. p. 2.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 43:1969.1-6

JAMES ROSENQUIST

American, born 1933

299. Expo 67 Mural — Firepole, 1967

Six-color lithograph, stone: 83.6 x 43.3 cm.

Inscriptions: in pencil lower left: 37/41 expo 67 —

Firepole lower right: Jim Rosenquist 1967

ULAE stamp lower left

No visible watermark, Italia paper

Solomon 16

Non-objective art can only pose again the problem of the object and its representation. Jasper Johns and Robert Rauschenberg have at times chosen to use the object itself in an abstract context. Rosenquist, who spent the years between 1954 and 1960 as a billboard painter, uses depictions of objects as fragments in themselves, a practice which, in turn, moves towards an equivocal abstraction.

PROVENANCE: with the Fendrick Gallery, Chevy Chase.

EXHIBITIONS: Rauh, 1970-71, p. 22, no. 93.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 46:1969

BARNETT NEWMAN

American, 1905-1970

300. Canto III, 1963

Lithograph, S: 49.9 x 34.7 cm.

Inscriptions: in pencil lower left: Canto III 3/18

lower right: Barnett Newman 9/63

ULAE stamp lower right

Watermark: Japan, wove paper

In 1958 Barnett Newman began work on a series of black and white paintings which grew by 1966 to a suite of fourteen, entitled *Stations of the Cross*. The reference to the Passion of Christ is, of course, deliberate; the paintings explore the abstract visual symbols for existential agony. The set of prints, 18 *Cantos*, executed between 1963 and 1964, is related to the *Stations of the Cross*.

PROVENANCE: with Dayton's Gallery 12, Minneapolis.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 40:1971

Barnett Newman

301. Untitled #1, 1969

Etching, P: 36.8 x 50.9 cm.

Inscriptions: in pencil lower left: 12/28

lower right: Barnett Newman 1969

ULAE stamp lower right

No visible watermark, wove paper

Related to a painting of 1961, *Shining Forth (to George)*.

PROVENANCE: with M. Knoedler & Co., New York.

EXHIBITIONS: Rauh, 1970-71, p. 20, no. 82.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 71:1969

ROBERT MOTHERWELL

American, born 1915

302. Automatism A, 1966

Lithograph, S: 71.1 x 54.0 cm.

Inscriptions: in stone lower right: M in brown

crayon lower left: 41/100 lower right: Motherwell Irwin Hollander Workshop stamp lower right

Watermark: BFK, wove paper

Abstract Expressionist painters made very few prints, but once lithographic workshops were set up in the 1960s, artists interested in the very act of painting could draw on stone or zinc. The effect of energetic, random action is of course, superficial; *Automatism A* is the result of an elegant control of brush and chalk.

PROVENANCE: with Flair Gallery, Cincinnati.

EXHIBITIONS: Rauh, 1970-71, p. 20, no. 78.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 136:1966

ANDY WARHOL

American, born 1930

303. Flowers, 1970

Screenprints, S: 91.5 x 91.5 cm.

Inscriptions: on verso in pencil lower right: Andy

Warhol stamped: 54/250

No visible watermark, wove paper

Andy Warhol has chosen to deal with the representation of the object in a mechanical society,

first, by simply emphasizing the clichés which surround us, repeating photographic images in series. He then varies scale and superimposes colors, but the total effect is one of willed superficiality.

Each of the ten *Flowers* is in the collection as is Warhol's *Campbell's Soup Can II* set of 1968 (nos. 166:1970.1-10).

PROVENANCE: with The Helman Gallery, St. Louis.

EXHIBITIONS: Rauh, 1970-71, p. 23, no. 104, one repr. p. 19.

PURCHASE: The Sidney and Sadie Cohen Foundation, Inc. 70:1970.1-10

CY TWOMBLY

American, born 1929

304. *Untitled I*, 1967

Openbite and aquatint, P: 59.5 x 71.2 cm.

Inscriptions: below plate in pencil lower right:

18/19 CT 67 Gemini stamp lower right

No visible watermark, wove paper

Cy Twombly's calligraphic work is on a large scale, absorbing the viewer into a field of automatic "writing" and tonal variation.

The etching techniques of openbite and aquatint, with their delicate surfaces and gradations, are particularly well-suited to such explorations of subjective perception.

The mate to this print, *Untitled II*, is also in the collection (no. 214:1975) as is a similar painting of 1970, *Untitled* (no. 35:1976).

PROVENANCE: with Castelli Graphics, New York.

LITERATURE: N. W. N., *StLAM Bull.*, n.s., XII/4, 1976, p. 66, repr. p. 68.

PURCHASE: Friends' Funds 213:1975

PHILIP PEARLSTEIN

American, born 1924

305. *Nude in a Striped Hammock*, 1974

Color etching and aquatint, P: 59.4 x 64.8 cm.

Inscriptions: below plate in pencil lower left:

Nude on a Striped Hammock 44/100

lower right: Philip Pearlstein

No visible watermark, wove paper

Four proof states are known

Pearlstein's work is based upon the human figure, studied from unusual viewpoints; consequently, bodies are often cropped or slightly distorted. As a result, the figures are partially abstracted, creating an aesthetic and psychological tension between our expectations of the human form and its eerie transformations, underlined by the crispness of the etched line and the precision of the richly-colored aquatint grounds.

PROVENANCE: with Nancy Singer Gallery, St. Louis.

PURCHASE: Friends' Funds 37:1976

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ILLUSTRATIONS



FIG. 1
Monogrammist i.e. (cat. no. 5)

FIG. 2
Israhel van Meckenem (cat. no. 6)





FIG. 3
Albrecht Dürer (cat. no. 10)

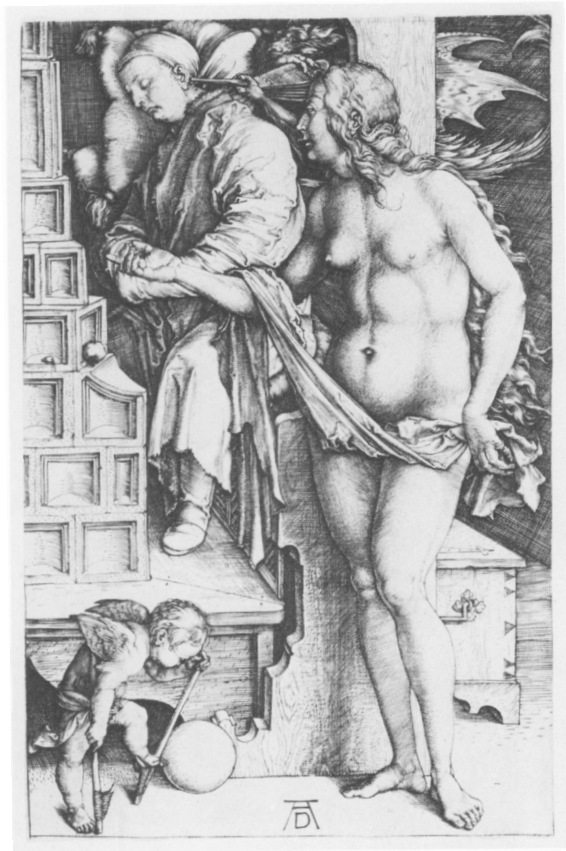


FIG. 4
Albrecht Dürer (cat. no. 13)



FIG. 5
Albrecht Dürer (cat. no. 26)



FIG. 6
Lucas van Leyden (cat. no. 34)



FIG. 7
Giulio di Antonio Bonasone (cat. no. 44)

FIG. 8
Anonymous, Venetian, ca. 1550 (cat. no. 48)



FIG. 9
Nicolò Vicentino (cat. no. 49)



FIG. 10
Jean Duvet (cat. no. 51)



FIG. 11
Cornelis Cort (cat. no. 55)



FIG. 12
Agostino Carracci (cat. no. 58)



FIG. 13
Jan Muller (cat. no. 60)



FIG. 14
Hendrik Goltzius (cat. no. 63)



FIG. 15
Hendrik Goltzius (cat. no. 65)



FIG. 16
Jacques Callot (cat. no. 69)

FIG. 17
Jacques Callot (cat. no. 71)



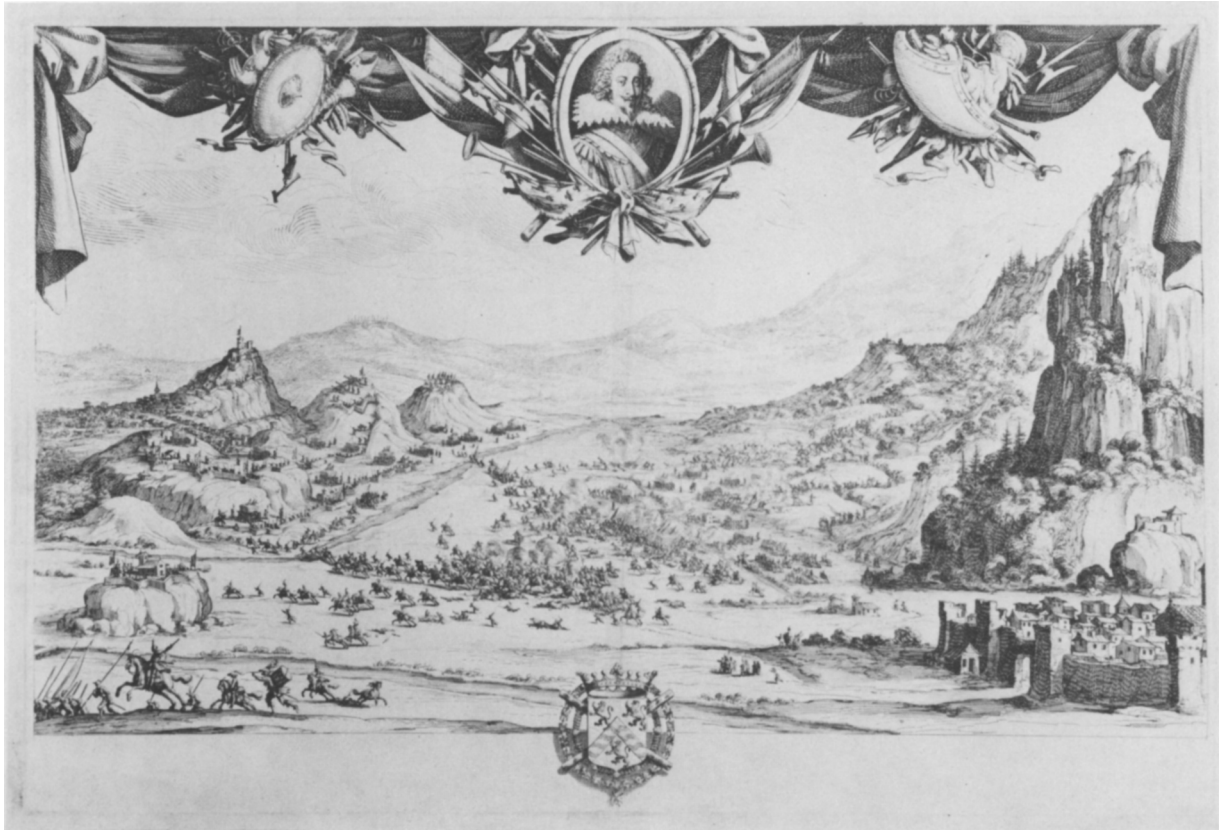


FIG. 18
Jacques Callot (cat. no. 74)



FIG. 19
Jacques Callot (cat. no. 75)

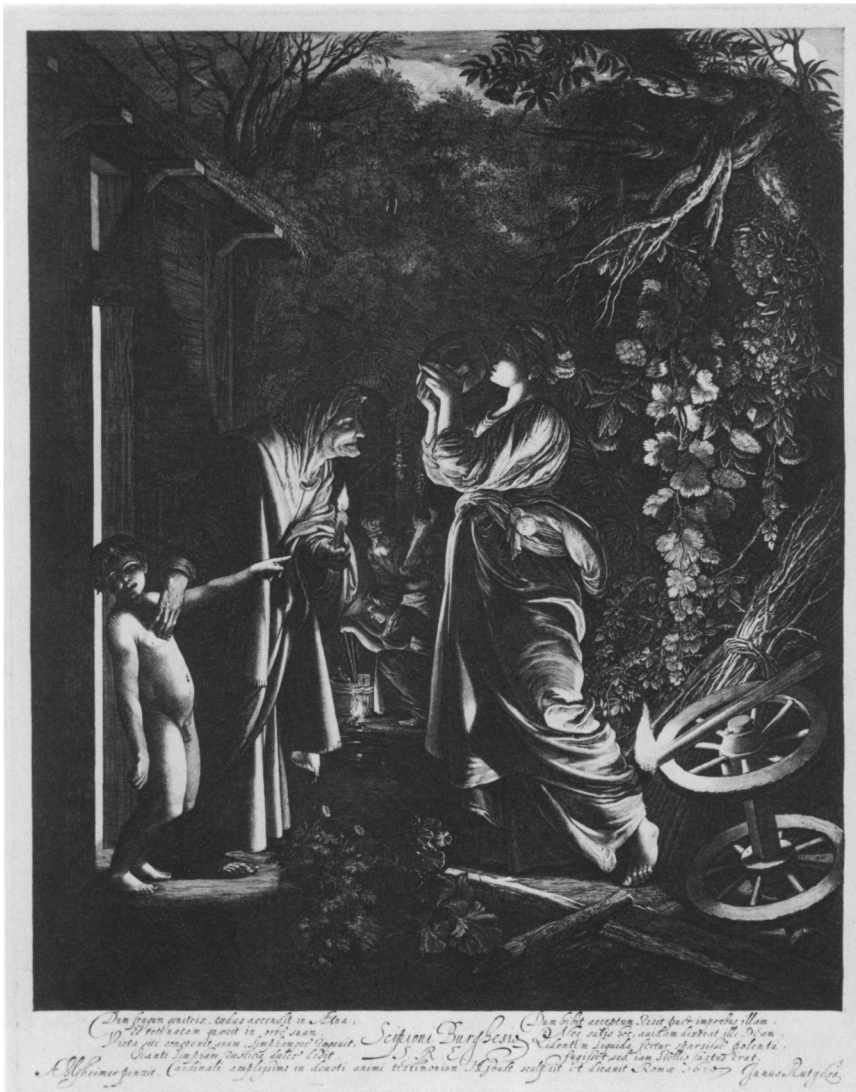


FIG. 20
Hendrik Goudt (cat. no. 91)



Fig. 21
Rembrandt van Rijn (cat. no. 93)



FIG. 22
Theodor Dirck Matham (cat. no. 99)

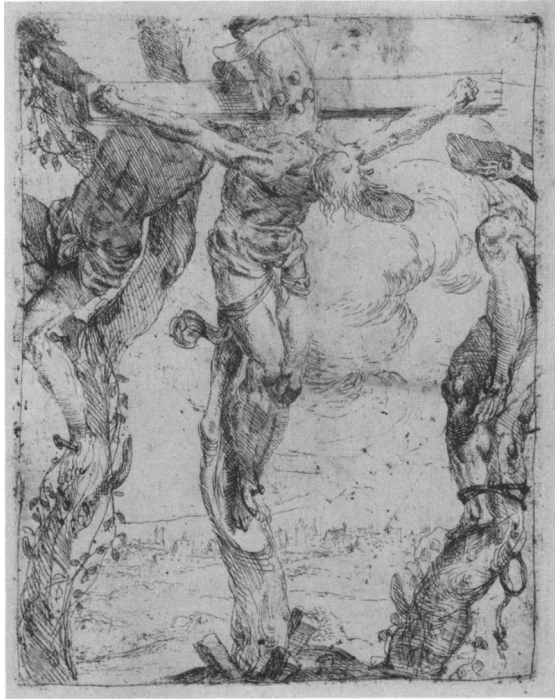


FIG. 23
Monogrammist CPP (cat. no. 100)

FIG. 24
Carlo Maratta (cat. no. 107)





FIG. 25
Giovanni Antonio Canale, called Canaletto
(cat. no. 111)



FIG. 26
John Skippe (cat. no. 121)



FIG. 27
Jean-Jacques de Boissieu (cat. no. 127)

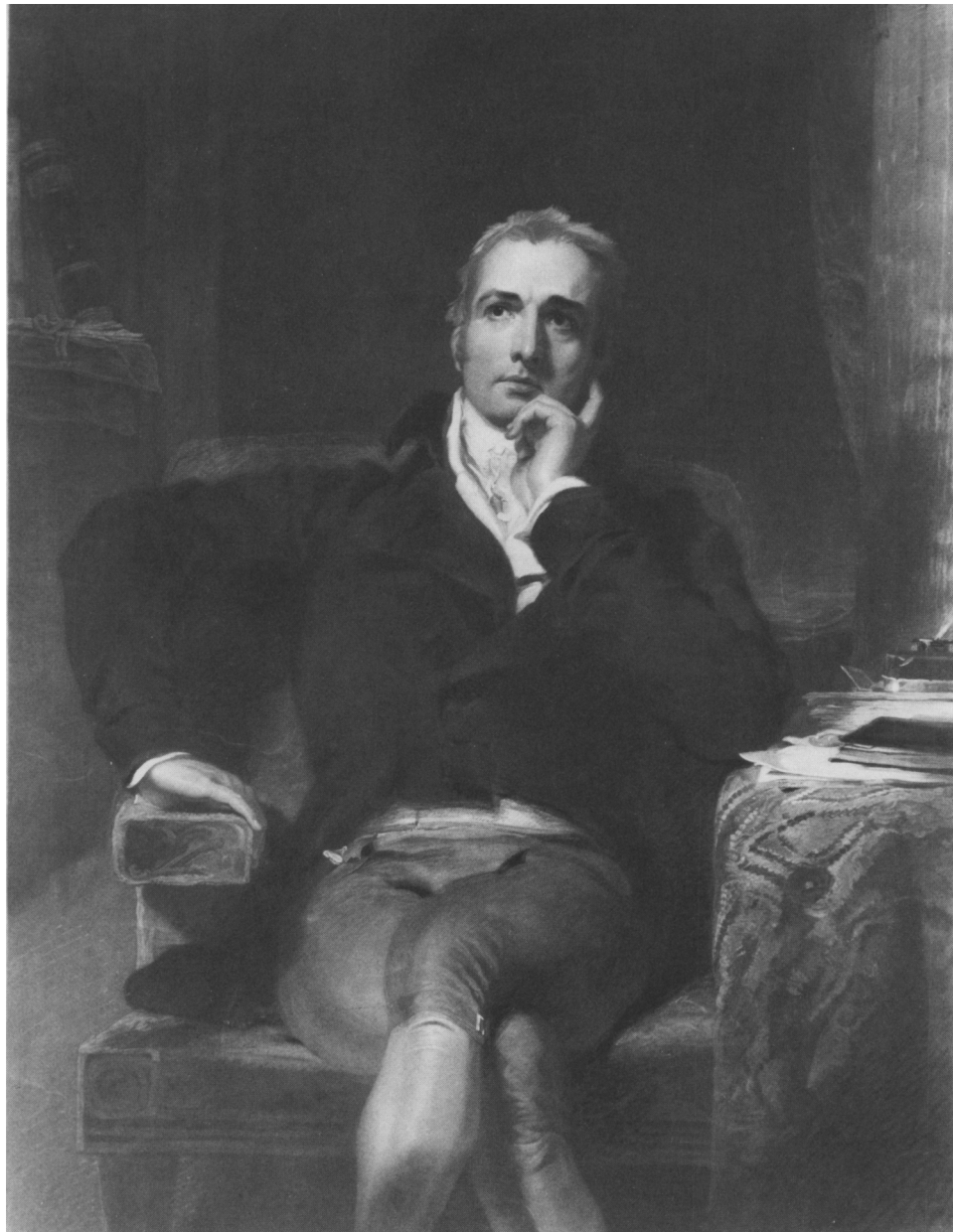


FIG. 28
William Say (cat. no. 132)



FIG. 29
Théodore Géricault (cat. no. 134)



FIG. 30
Francisco Goya (cat. no. 138)

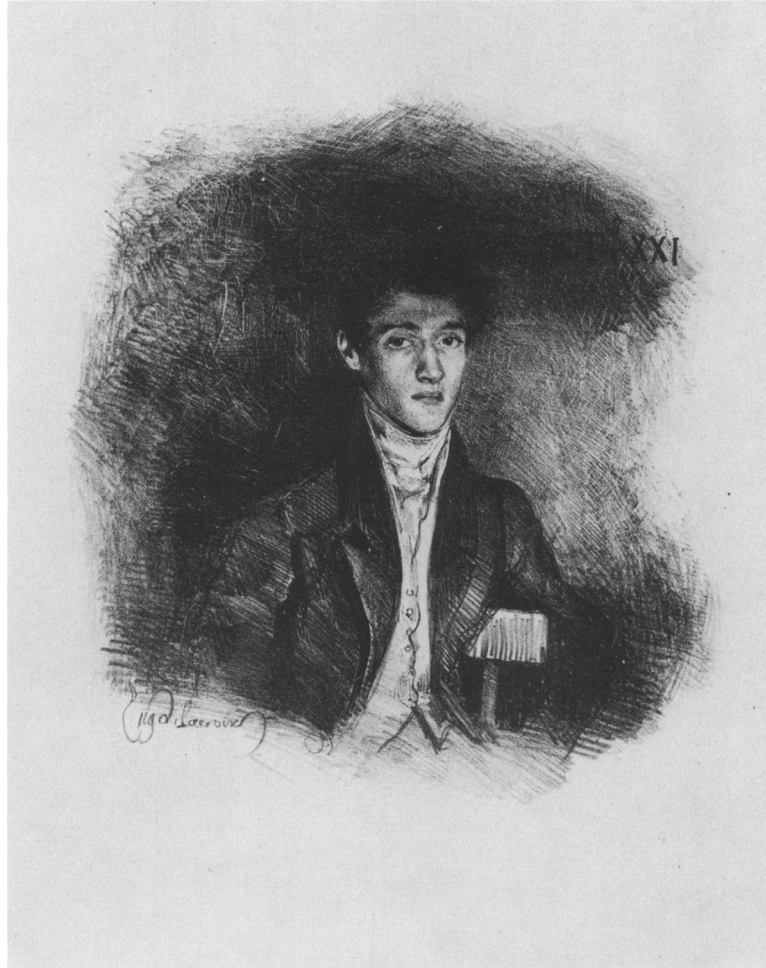


FIG. 31
Eugène Delacroix (cat. no. 139)



FIG. 32
Eugène Delacroix (cat. no. 140)

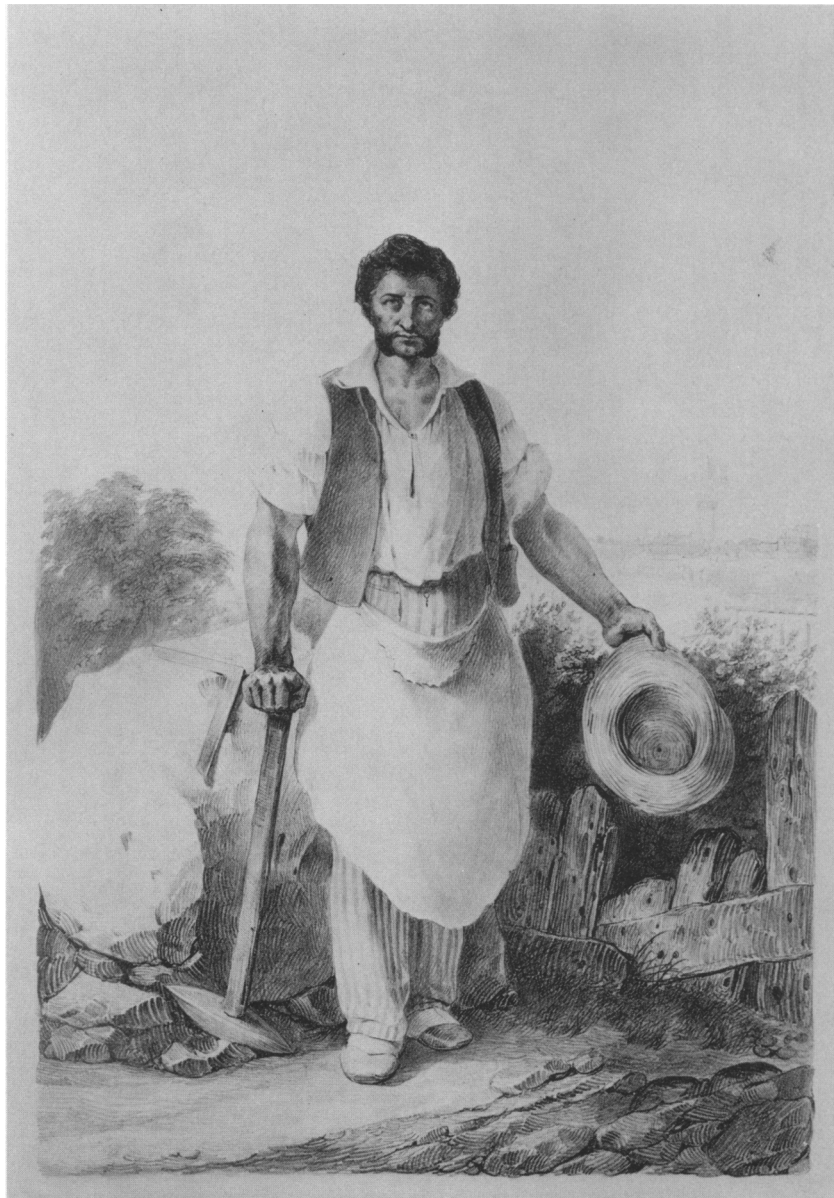


FIG. 33
Nicolas-Toussaint Charlet (cat. no. 143)



FIG. 34
Charles-François Daubigny (cat. no. 146)



FIG. 35
Charles Meryon (cat. no. 150)

FIG. 36
James McNeill Whistler (cat. no. 153)

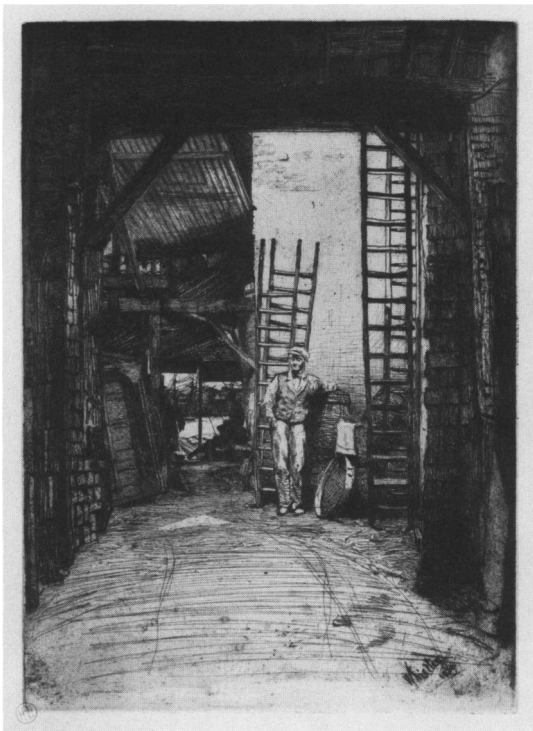


FIG. 37
Camille Corot (cat. no. 158)



FIG. 38
Félix Bracquemond (cat. no. 160)

FIG. 39
Edouard Manet (cat. no. 162)

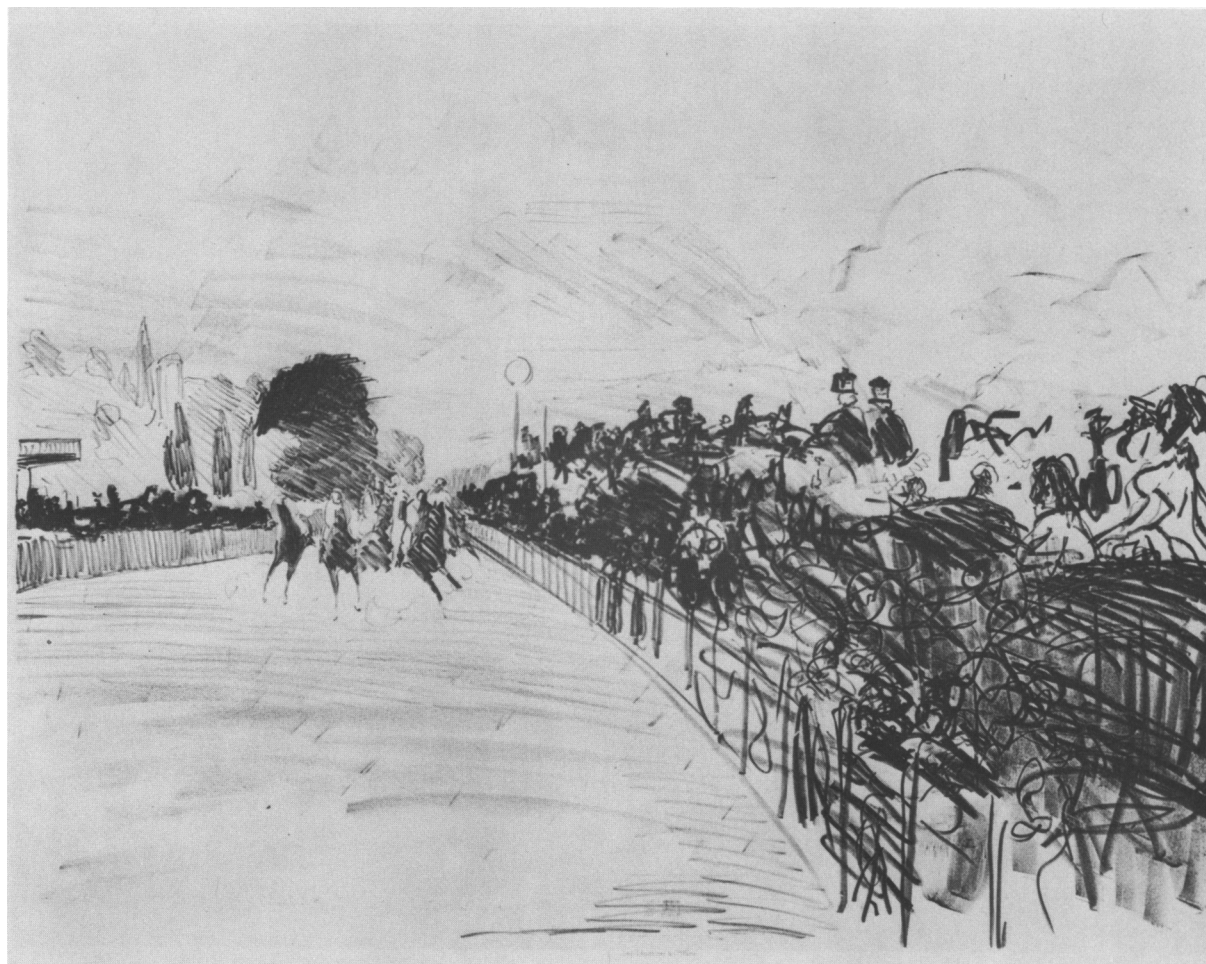




FIG. 40
Edgar Degas (cat. no. 166)

FIG. 41
Camille Pissarro (cat. no. 168)

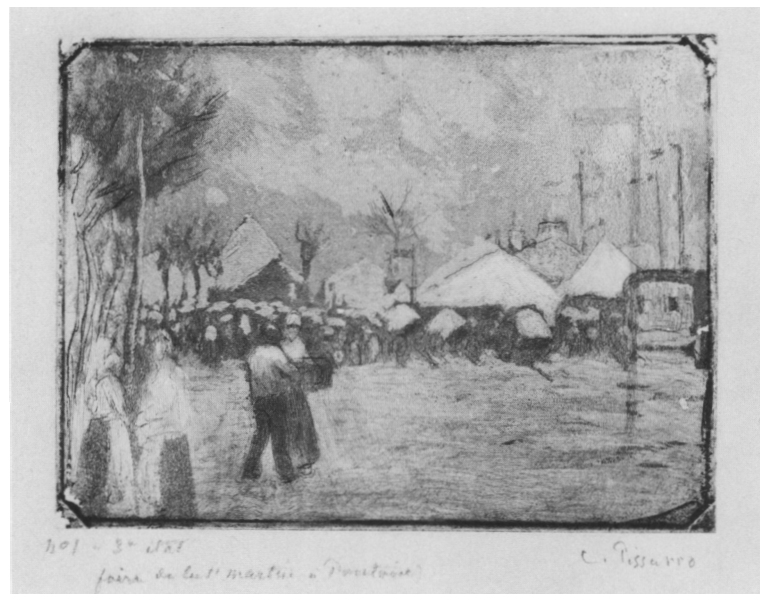




FIG. 42
Norbert Goenuette (cat. no. 170)



FIG. 43
James Jacques Joseph Tissot (cat. no. 175)



FIG. 44
James Jacques Joseph Tissot (cat. no. 176)



FIG. 45
Félix Bracquemond (cat. no. 178)



FIG. 46
Félix Bracquemond (cat. no. 179)

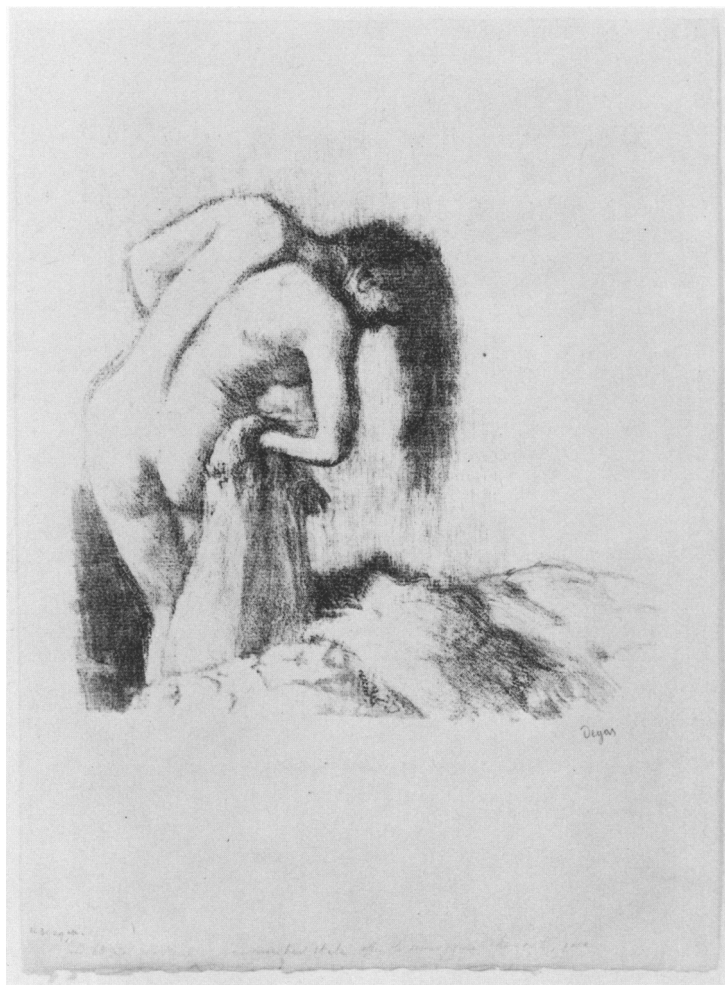


FIG. 47
Edgar Degas (cat. no. 181)



FIG. 48
Auguste-Louis Lepère (cat. no. 183)



FIG. 49
Auguste-Louis Lepère (cat. no. 184)



FIG. 50
Henri de Toulouse-Lautrec (cat. no. 189)

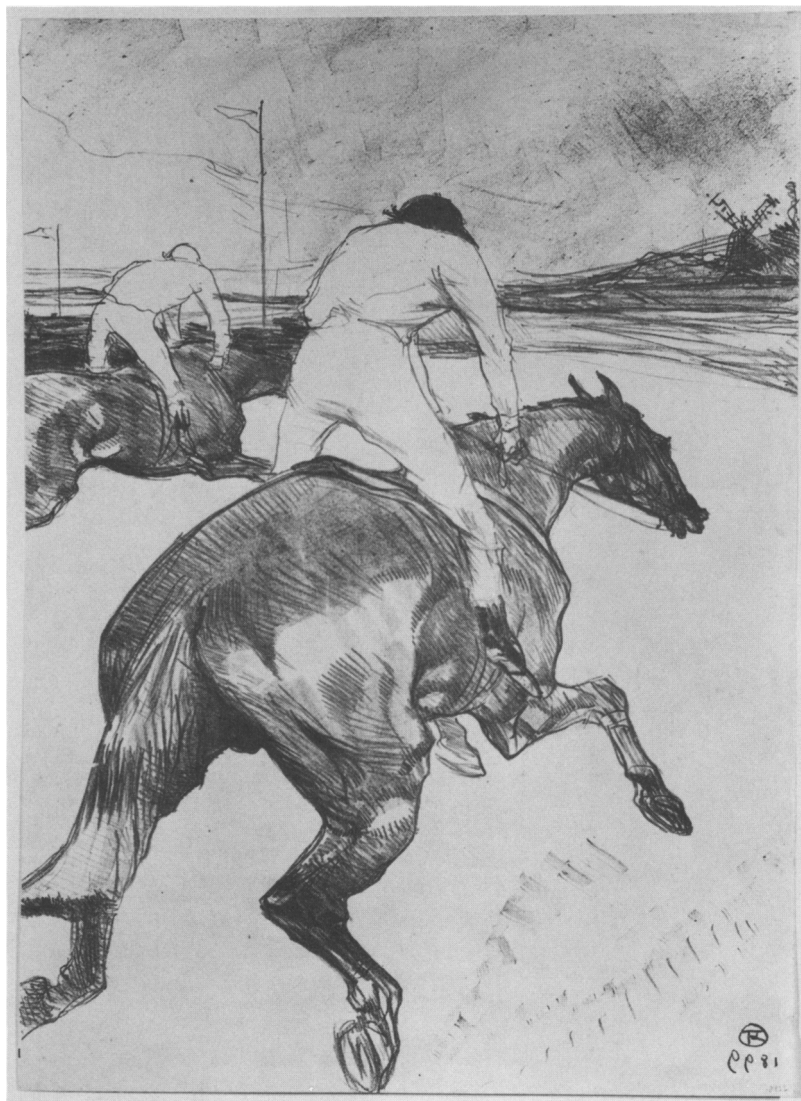


FIG. 51
Henri de Toulouse-Lautrec (cat. no. 193)

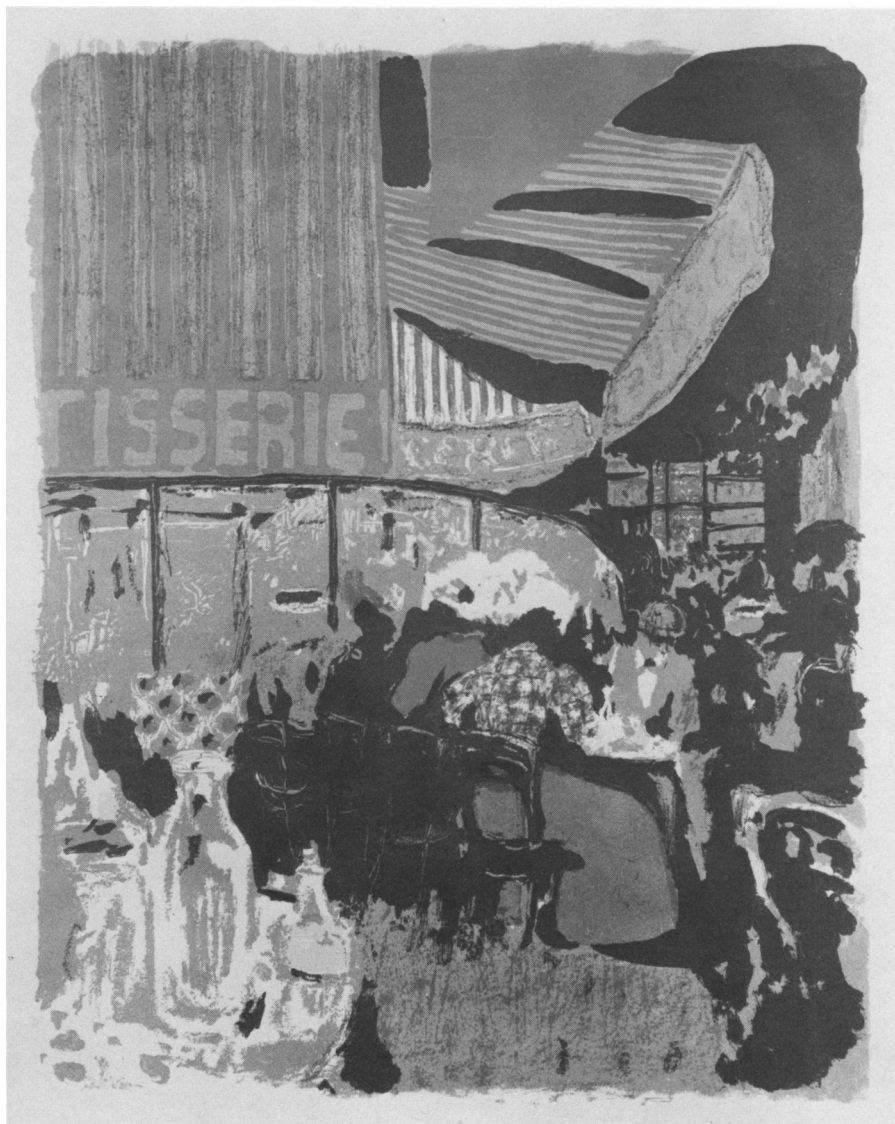


FIG. 52
Edouard Vuillard (cat. no. 201)

FIG. 53
Anders Leonard Zorn (cat. no. 204)





FIG. 54
Jacques Villon (cat. no. 205)

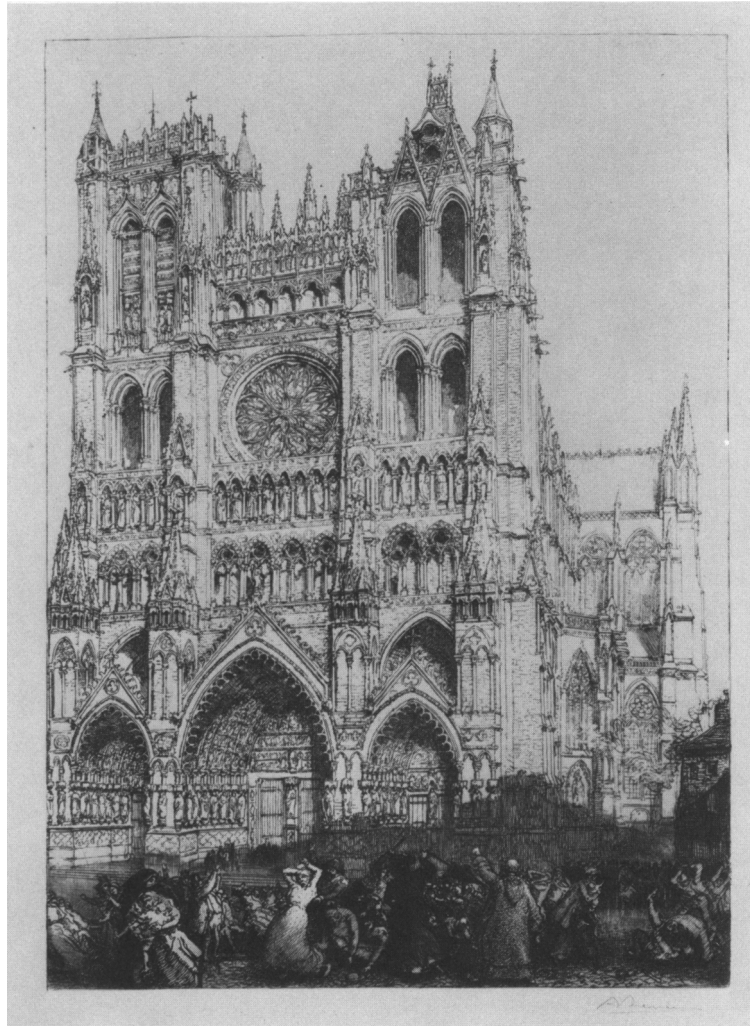


FIG. 55
Auguste-Louis Lepère (cat. no. 208)



FIG. 56
Willi Geiger (cat.no. 209)



FIG. 57
Edvard Munch (cat. no. 212)

FIG. 58
Ernst Ludwig Kirchner (cat. no. 220)





FIG. 59
Max Pechstein (cat. no. 221)



FIG. 60
Emil Nolde (cat. no. 223)



FIG. 61
Ernst Ludwig Kirchner (cat. no. 224)



FIG. 62
Ernst Ludwig Kirchner (cat. no. 225)



FIG. 63
Emil Nolde (cat. no. 226)

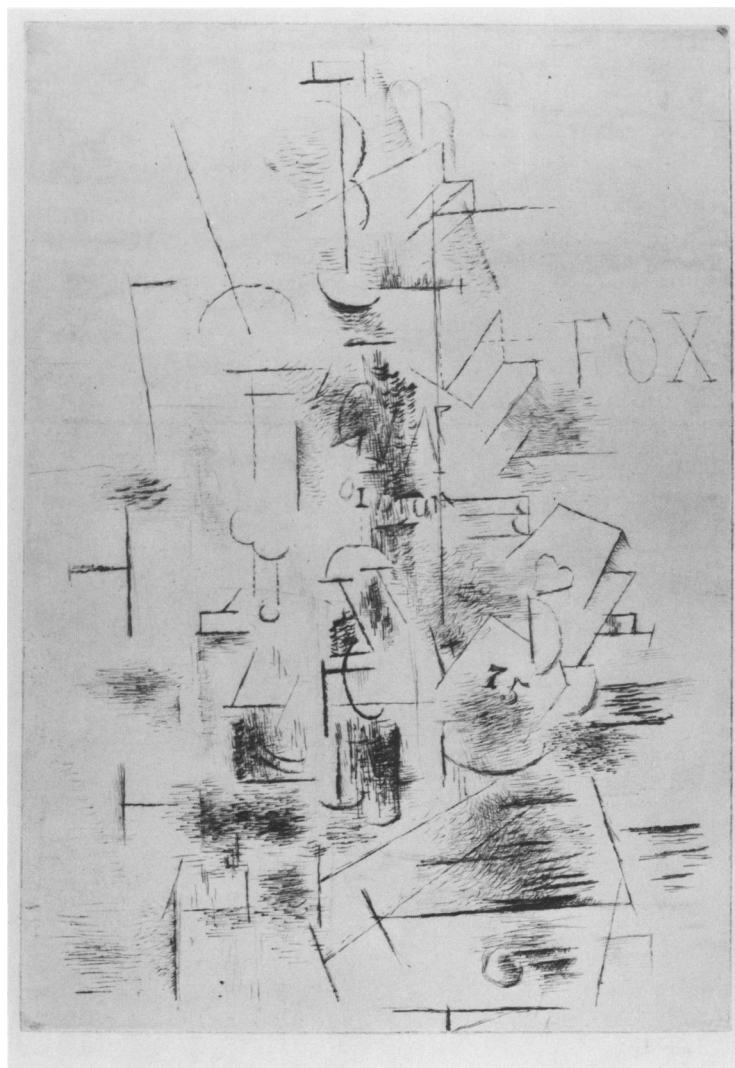


FIG. 64
Georges Braque (cat. no. 228)

FIG. 65
Jacques Villon (cat. no. 229)



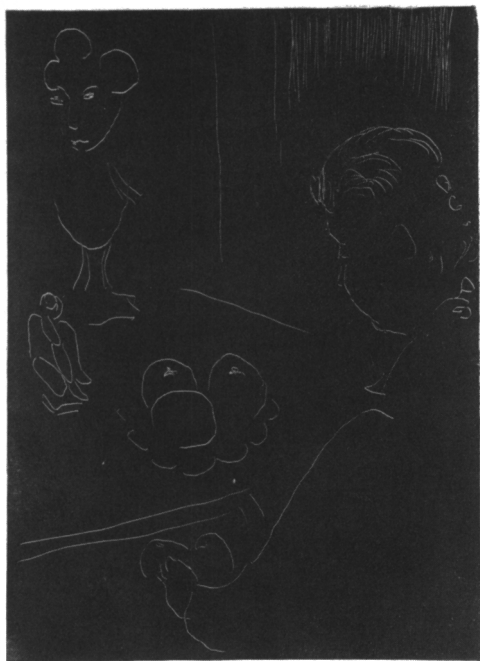


FIG. 66
Henri Matisse (cat. no. 231)

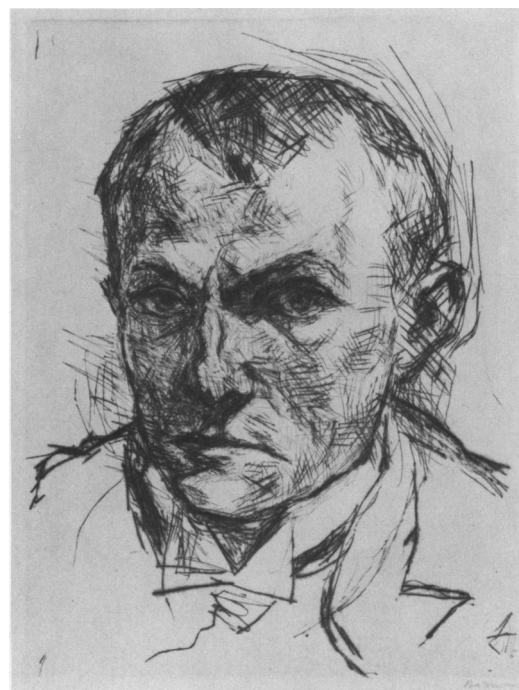


FIG. 67
Max Beckmann (cat. no. 233)



FIG. 68
Max Beckmann (cat. no. 234)



FIG. 69
Max Beckmann (cat. no. 235)

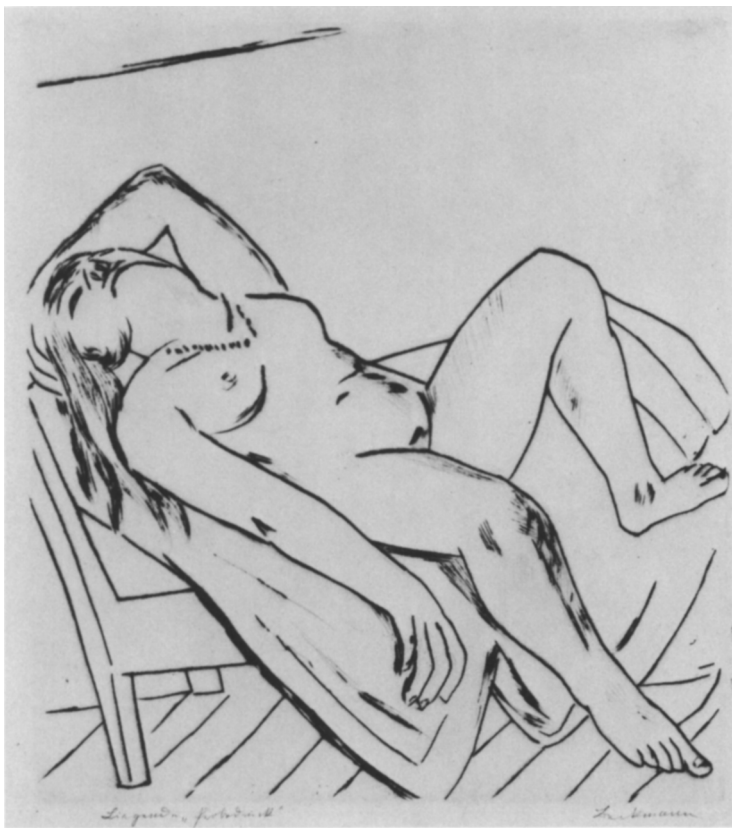


FIG. 70
Max Beckmann (cat. no. 237)

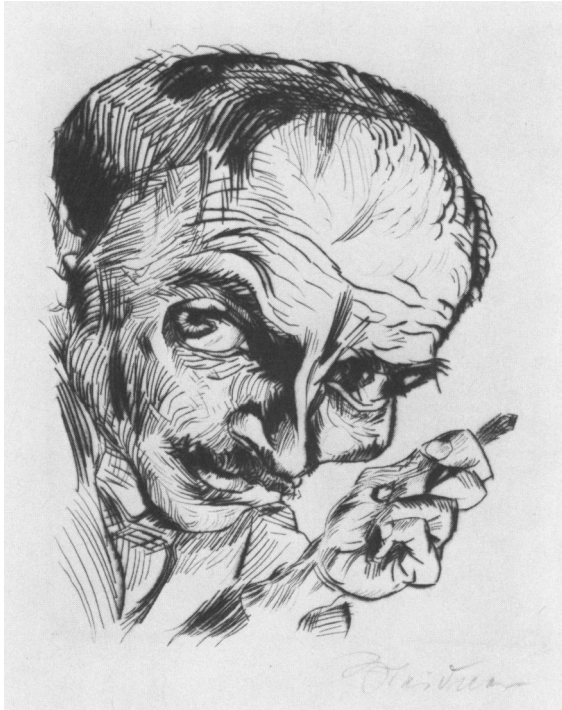


FIG. 71
Ludwig Meidner (cat. no. 242)

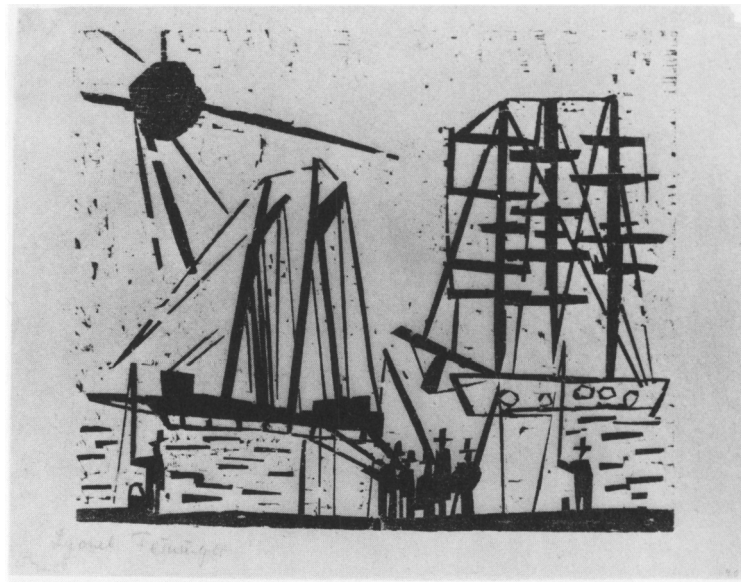


FIG. 72
Lyonel Feininger (cat. no. 243)

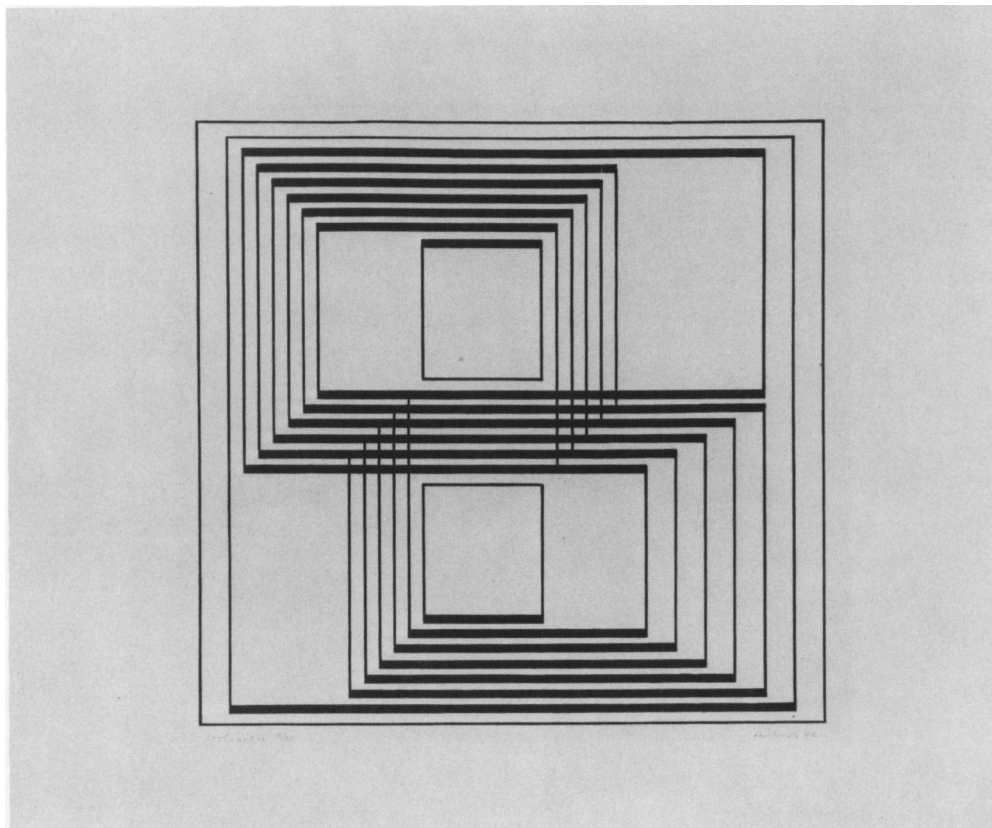


FIG. 73
Joseph Albers (cat. no. 247)

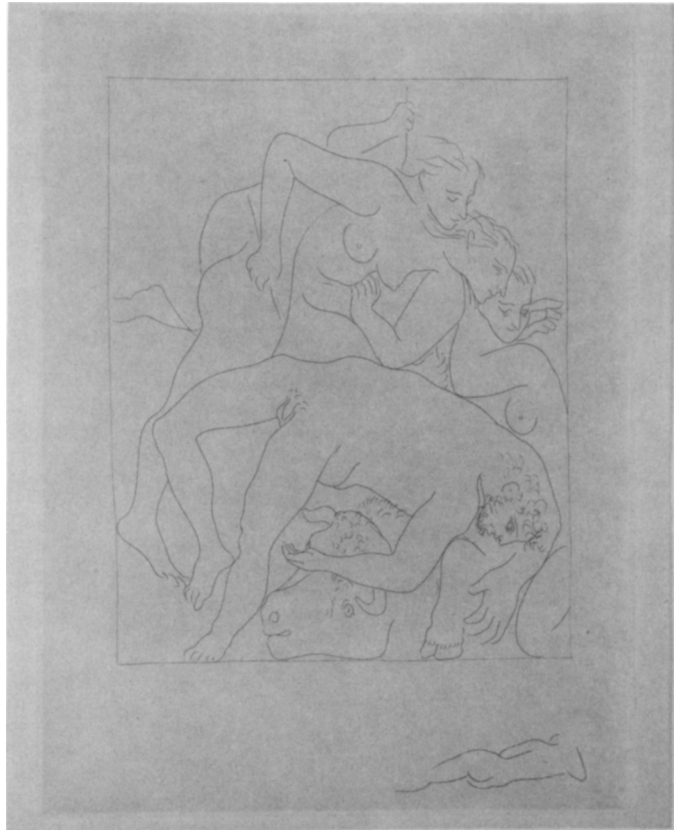
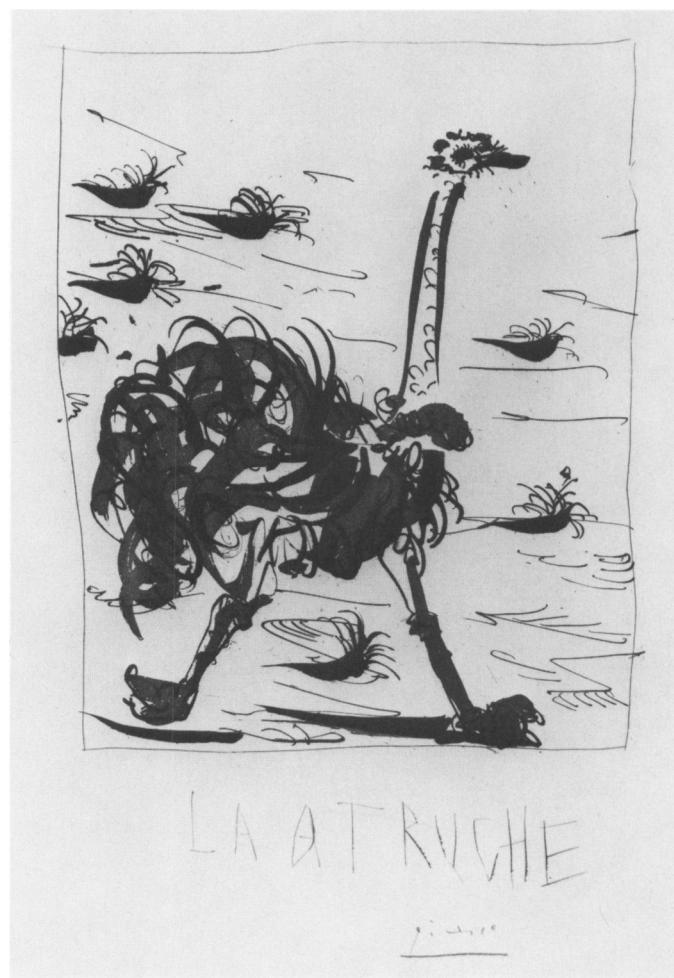


FIG. 74
Pablo Picasso (cat. no. 254)



FIG. 75
Pablo Picasso (cat. no. 256)

FIG. 76
Pablo Picasso (cat. no. 257)



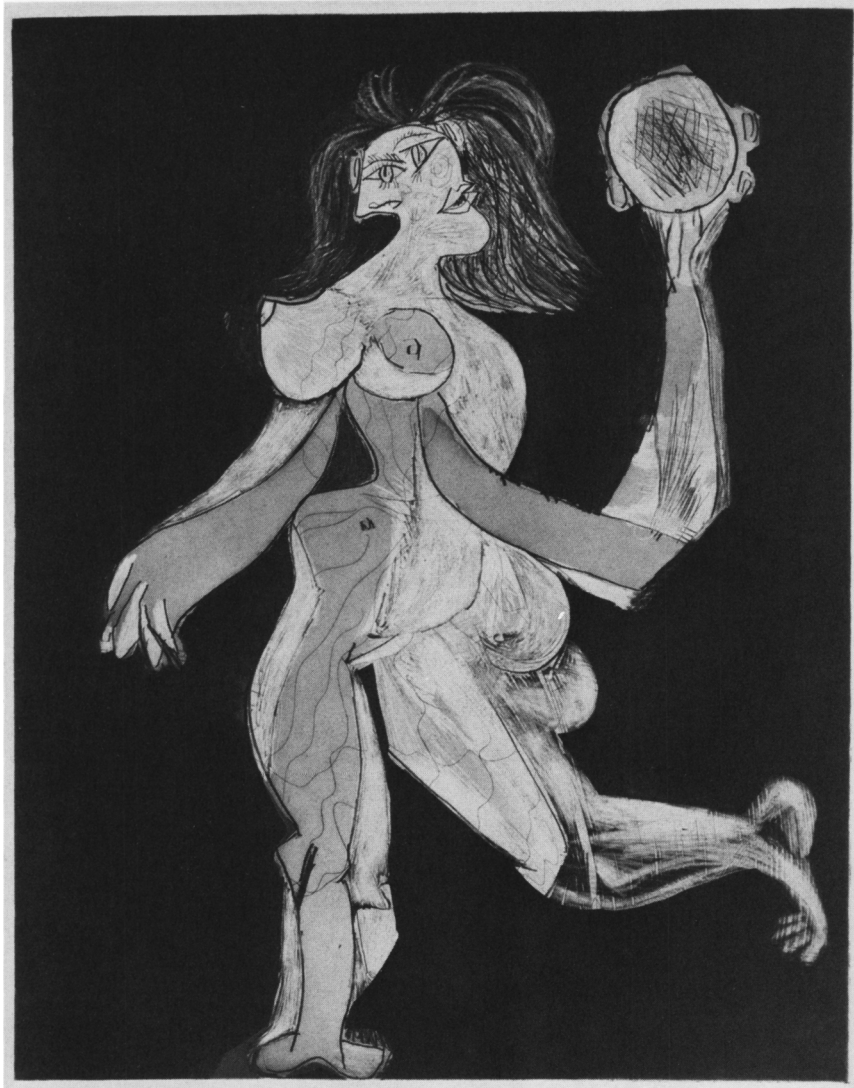


FIG. 77
Pablo Picasso (cat. no. 259)

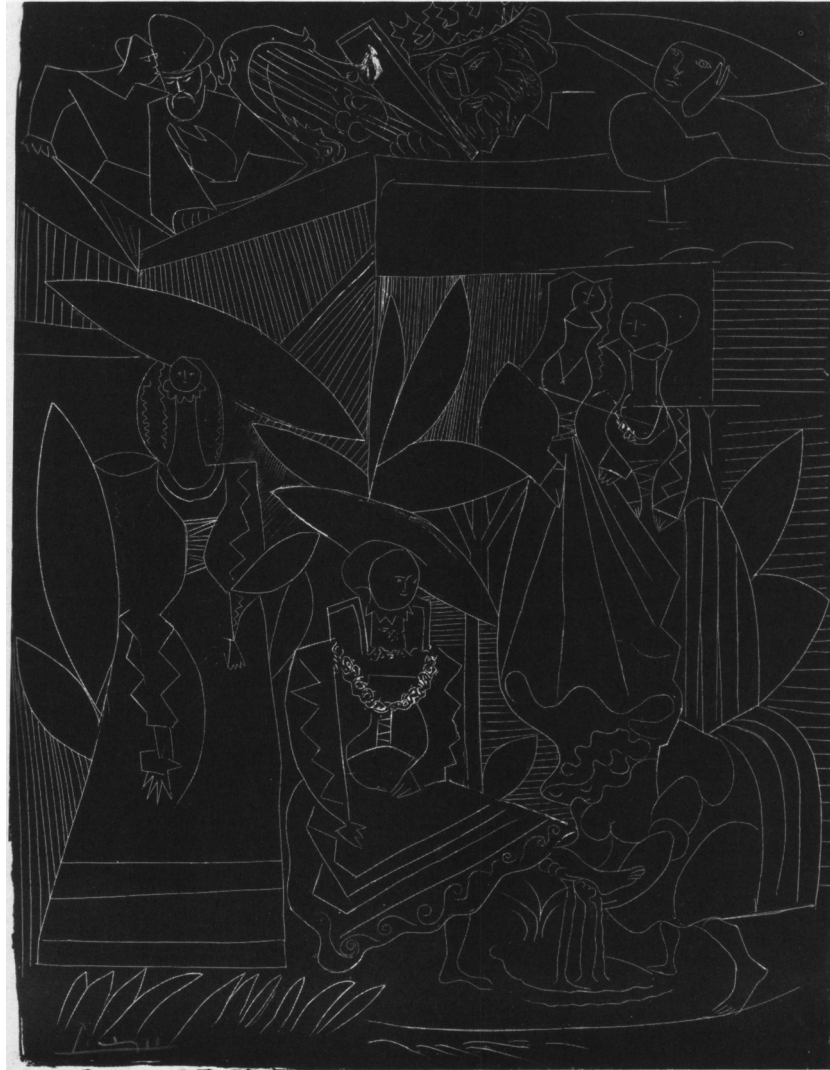


FIG. 78
Pablo Picasso (cat. no. 267)

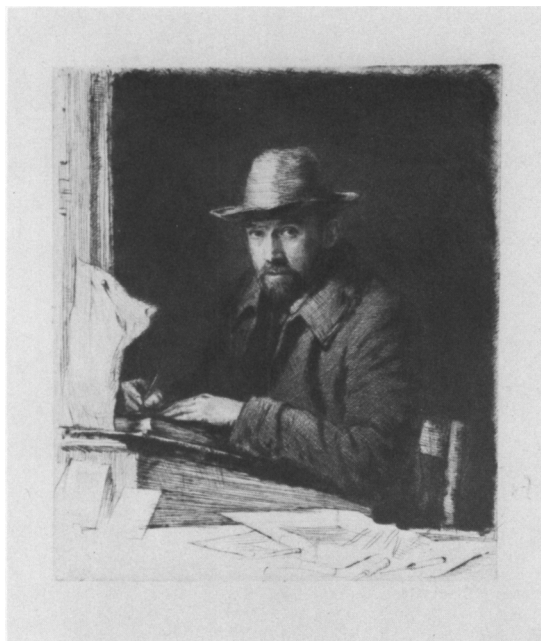


FIG. 79
Muirhead Bone (cat. no. 275)

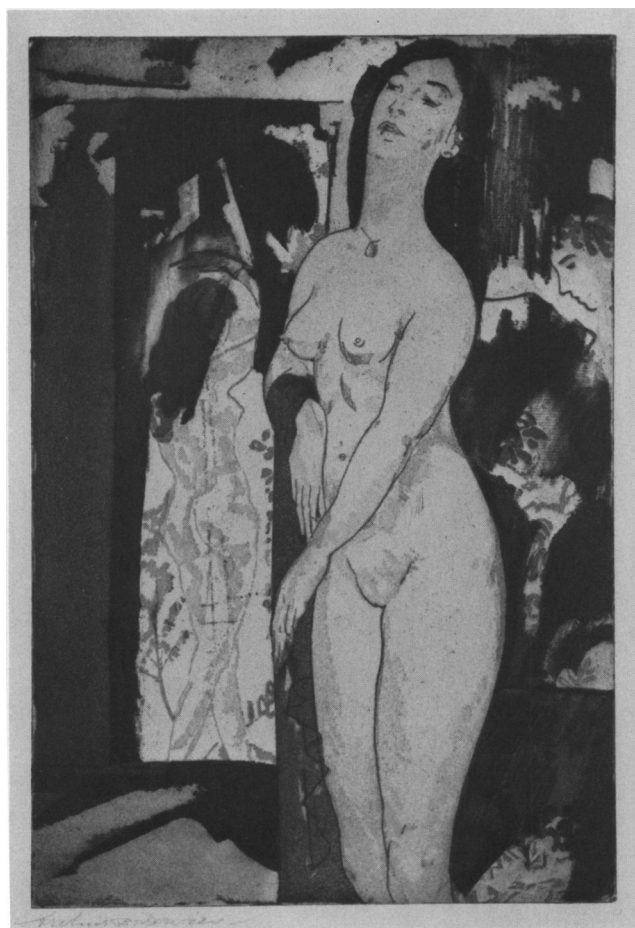


FIG. 80
Arthur B. Davies (cat. no. 278)

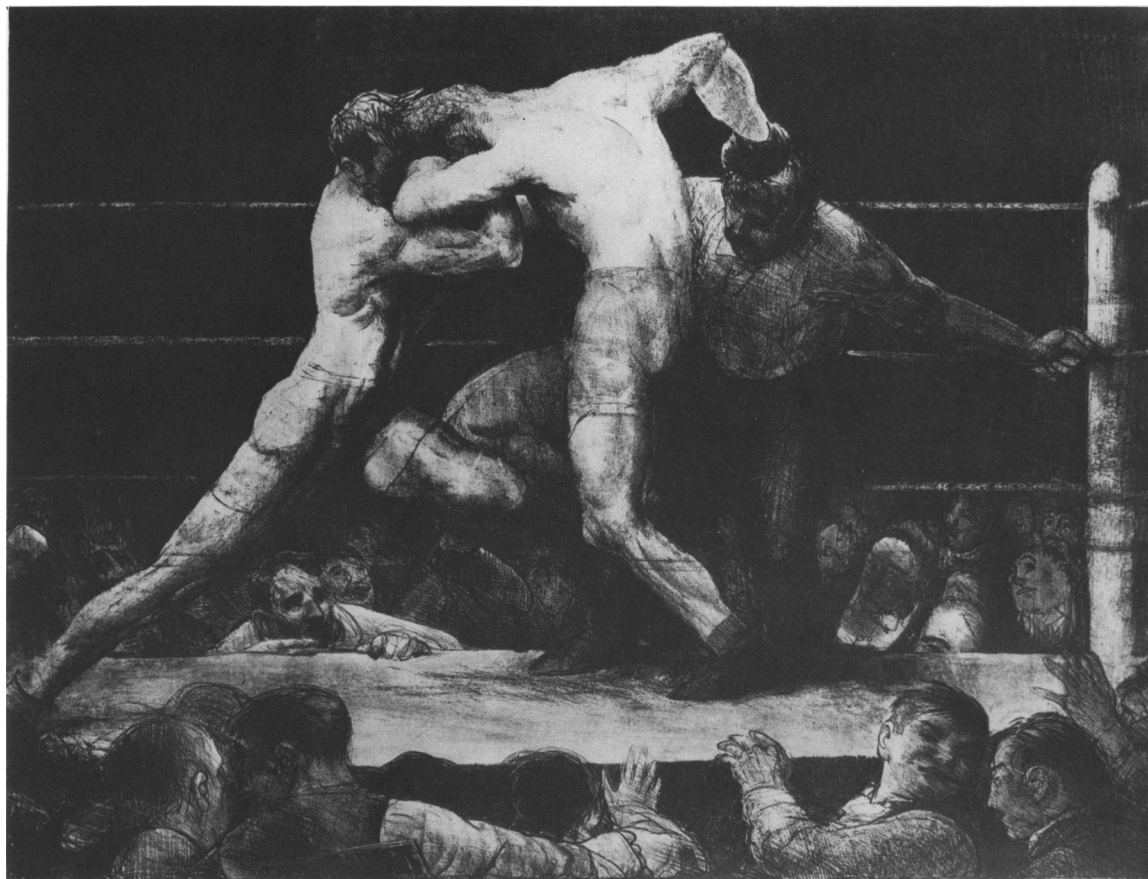


FIG. 81
George Bellows (cat. no. 279)

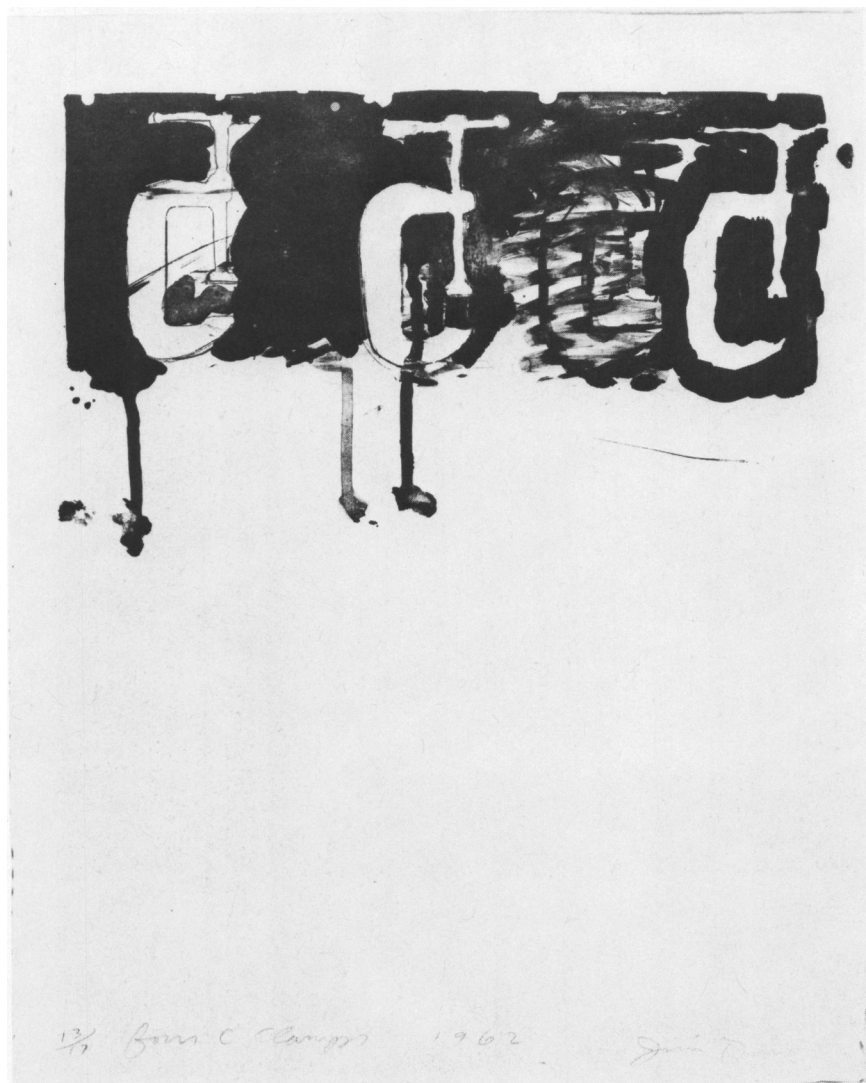


FIG. 82
Jim Dine (cat. no. 291)

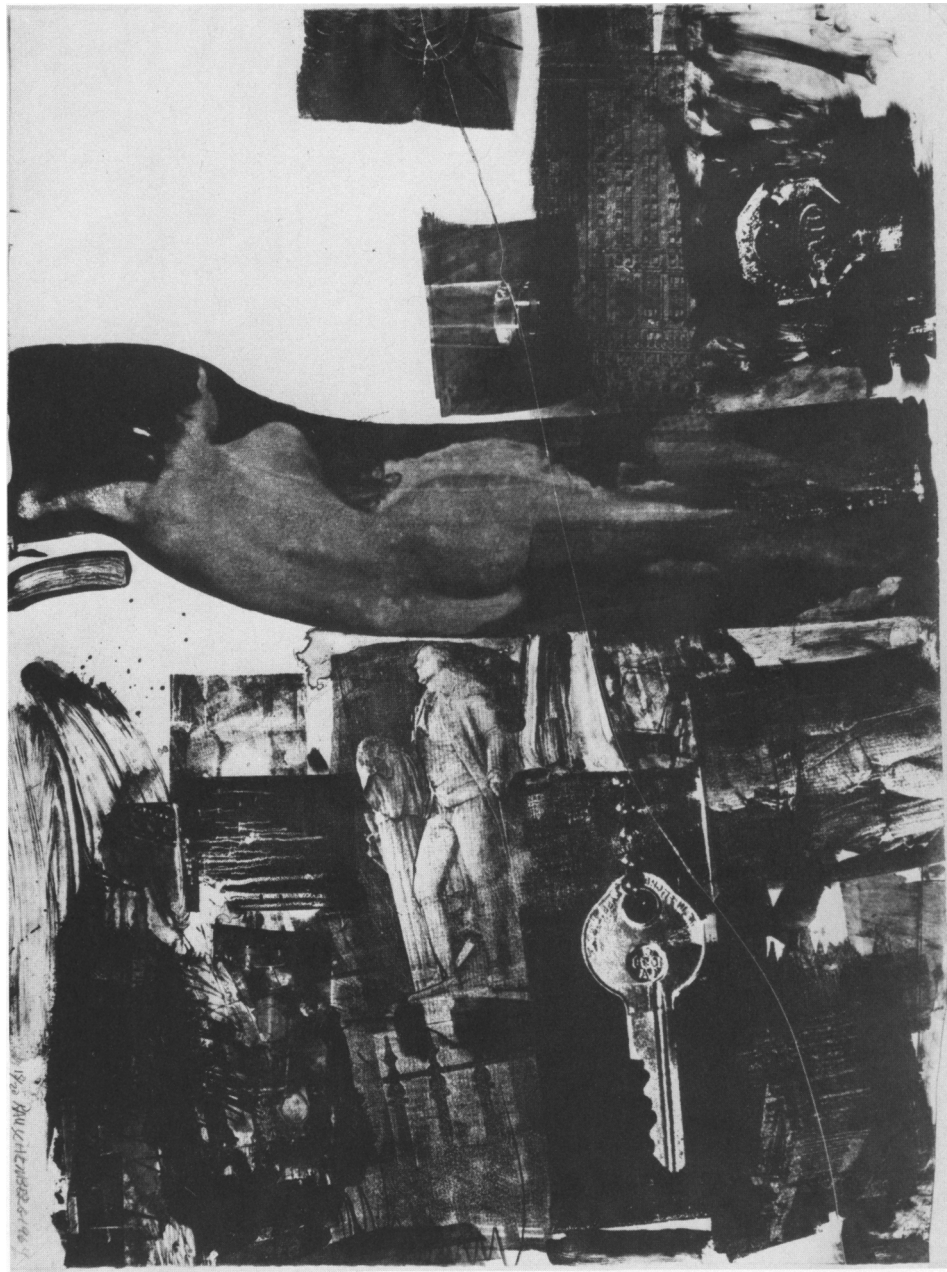


FIG. 83
Robert Rauschenberg (cat. no. 293)

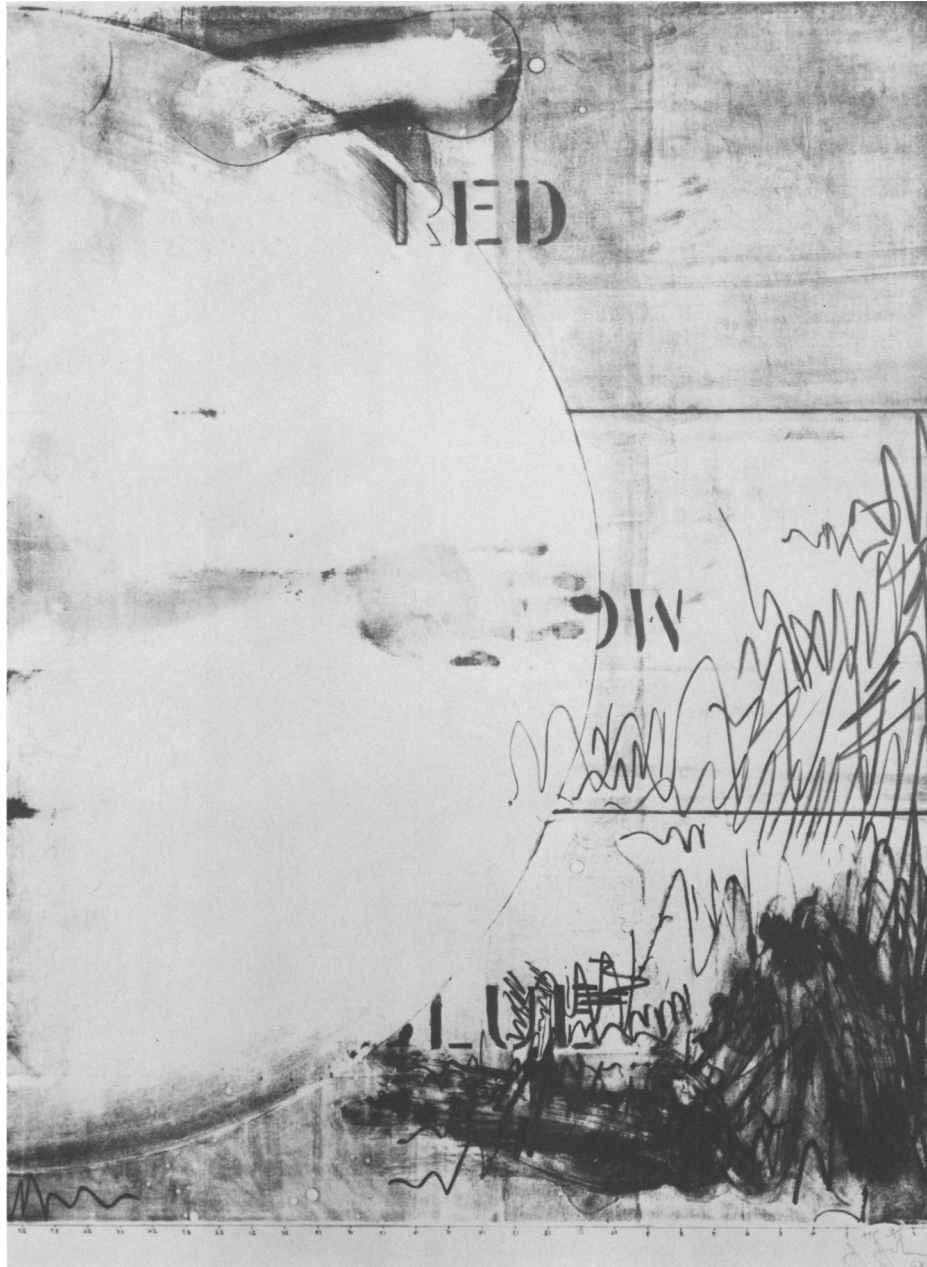


FIG. 84
Jasper Johns (cat. no. 295)



FIG. 85
Jasper Johns (cat. no. 296)

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(Numbers refer to the catalogue entries.)

Albers, Joseph	247
Alberti, Cherubino	56
Altdorfer, Albrecht	37-9
Anonymous, Italian, Venice, ca. 1550	48
Arms, John Taylor	284-85
Austin, Robert	283
Baldini, Baccio	2
Barye, Antoine-Louis	145
Beckmann, Max	233-38
Beham, Barthel	41
Beham, Hans Sebald	46-7
Bella, Stefano della	106
Bellange, Jacques	67
Bellows, George	279
Benton, Thomas Hart	290
Blake, William	128-31
Boissieu, Jean-Jacques de	127
Bonasone, Giulio di Antonio	44
Bone, Muirhead	274-76, 287
Bonington, Richard Parkes	135
Bonnard, Pierre	195-96
Bonnet, Louis-Marin	126
Bosch, Hieronymous (after)	53
Bosse, Abraham	77
Both, Jan	89
Bracquemond, Félix	160, 177-79
Braque, Georges	228, 269
Bresdin, Rodolphe	161
Brockhurst, Gerald	282
Brueghel, Pieter (after)	54
Buhot, Félix-Hilaire	169
Callot, Jacques	68-76
Campagnola, Domenico	42
Canale, Giovanni Antonio (called Canaletto)	111-14
Cantarini, Simone	102-03
Carracci, Agostino	57-8
Cassatt, Mary	182
Cézanne, Paul	197-98
Charlet, Nicolas-Toussaint	143
Corinth, Lovis	241
Coriolano, Bartolomeo	104
Corot, Camille	157-58
Cort, Cornelis	55
Cranach, Lucas the Elder	36
Curry, John Steuart	289
Daubigny, Charles-Francois	146
Daumier, Honoré	144
Davies, Arthur B.	278

Degas, Edgar	165-67, 181	Muller, Jan	60
Delacroix, Eugène	139-43	Munch, Edvard	212-14
Dine, Jim	291	Nanteuil, Robert	79-82
Dubuffet, Jean	272-73	Newman, Barnett	300-01
Dürer, Albrecht	7-29	Nolde, Emil	218-19, 223, 226, 239-40
Duvet, Jean	51-2	Pearlstein, Philip	305
Dyck, Anthony van	83-6	Pechstein, Max	221
Ensor, James	206-07	Pencz, George	45
Fantuzzi, Antonio (called da Trento)	50	Picasso, Pablo	215, 227, 249-59, 264-68, 270-71
Feininger, Lyonel	243	Pierre, Jean-Baptiste Marie	125
Gandolfi, Gaetano	118	Pissarro, Camille	168
Gauguin, Paul	210-11	Potter, Paulus	90
Geiger, Willi	209	Procaccini, Camillo	59
Gellée, Claude (called Le Lorrain)	87-8	Raimondi, Marcantonio	43
Géricault, Théodore	134	Rauschenberg, Robert	292-93
Goeneutte, Norbert	170	Redon, Odilon	194
Goltzius, Hendrik	61-6	Reni, Guido	101
Goudt, Hendrik	91	Renoir, Pierre Auguste	199
Goya, Francisco	137-38	Rijn, Rembrandt van	92-7
Griggs, Frederick L.	280	Rodin, Auguste	173
Gros, Antoine-Jean	133	Rosa, Salvator	108-10
Hayter, Stanley William	263	Rosenquist, James	299
Heckel, Erich	222	Rossigliani, Giuseppe Nicola	
Helleu, Paul-César	203	(see Vicentino, Nicolò)	
Isabey, Eugène	136	Rouault, Georges	260-62
Jackson, John Baptist	124	Rousseau, Théodore	159
Johns, Jasper	294-97	Ruisdael, Jacob van	98
Kandinsky, Wassily	244	Say, William	132
Kirchner, Ernst Ludwig	220, 224-25	Schongauer, Martin	3-4
Klee, Paul	245-46	Seymour Haden, Francis	155-56
Kollwitz, Käthe	216	Sheeler, Charles	288
Le Sueur, Nicolas	123	Signac, Paul	200
Lepère, Auguste-Louis	183-84, 208	Skippe, John	121-22
Leyden, Lucas van	30-4	Sloan, John	277
Lichtenstein, Roy	298	Sutherland, Graham	281
Loli, Lorenzo	105	Tiepolo, Giovanni Battista	115-16
Lucione, Luigi	286	Tiepolo, Giovanni Domenico	117
Manet, Edouard	162-64	Tissot, James Jacques Joseph	174-76
Maratta, Carlo	107	Toulouse-Lautrec, Henri de	185-93
Master of the E-Series	1	Twombly, Cy	304
Master M Z (see Zaisinger, Matthäus)		Vallotton, Félix	202
Matham, Theodor Dirck	99	Vellert, Dirick	40
Matisse, Henri	217, 231-32, 248	Vicentino, Nicolò	49
Meckenem, Israhel van	6	Villon, Jacques	205, 229-30
Meidner, Ludwig	242	Vuillard, Edouard	201
Meryon, Charles	147-51	Warhol, Andy	303
Monogrammist CPP	100	Whistler, James McNeill	152-54, 170-71, 180
Monogrammist i.e.	5	Zaisinger, Matthäus	35
Morin, Jean	78	Zanetti, Antonio Maria	119-20
Motherwell, Robert	302	Zorn, Anders Leonard	204

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